

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

YOU CAN KID THE OTHER FELLOW, BUT YOU CAN'T KID YOURSELF

We have been writing your songs for years. The other fellow published them. We are now publishing our own songs. They must be better than we gave the other fellow, or we would be kidding ourselves. Before we publish a number, we have the criticism of every real song writer in New York. Our songs must be song writer proof as well as actor proof. We enter the race this season as music publishers with three of the greatest novelty songs written in years—LET'S GO!

WORDS BY JOE McCARTHY

MUSIC BY FRED FISHER

THEY GO WILD, SIMPLY

WILD OVER ME

This is the song you have been waiting for us to hand you. It is already the talk of every performer and music publisher in New York. They all admit it is the greatest, wildest, funniest novelty song written in years—flocks of extra comedy catch lines. Don't blame us if you overlook this baby—STEP LIVELY!

WORDS BY JOE McCARTHY

MUSIC BY FRED FISHER

NIGHT TIME IN

LITTLE ITALY

The secret is out! We have been keeping this one under cover. More than half of the profession has been wondering who in the world is the lucky publisher of this wonderful song. We have nursed this "baby" with the greatest care and now we are ready to let her go out and meet all comers. This is the greatest melody Fred Fisher ever wrote. The lyric by Joe McCarthy is full of atmosphere and the extra patter chorus is the greatest laugh producer in show business—NUFF CED!

IN PREPARATION—will be ready in a few days.

HELLO AMERICA HELLO

BY GEORGE FAIRMAN

Not a patriotic or soldier song, but absolutely the cleverest novelty idea with the most marvelous melody we have heard in a long time.

McCarthy & Fisher, Inc., 148 West 45th Street, NEW YORK
BOSTON, 218 TREMONT STREET

ADDRESS ALL MAIL TO NEW YORK OFFICE

BURLESQUE WHEELS SUED

HYDE & BEHMAN COMPLAINANTS

Alleging that the Columbia Amusement Co. controls the capital stock of the American Burlesque Association, Inc., the Hyde and Behman Amusement Co. last week started an action in the United States District Court to enjoin both corporations from presenting burlesque attractions on the American Circuit in the Victoria Theatre, Pittsburgh, and the Empire Theatre, Chicago, claiming it is a breach of a contract originally made by them with the Columbia Circuit in 1911, with subsequent changes in 1913 and 1915. House, Grossman and Vorhaus, attorneys for the Hyde and Behman interests, will apply today to Judge Manton in the District Court for permission to take depositions of various witnesses in the action.

Both theatres opened Saturday night, and an application will be made during the current week for a temporary injunction, restraining the American Circuit from supplying the traveling shows for these houses during the pendency of the action. According to the moving papers, the Victoria, in Pittsburgh, is classified as opposition to the Gayety Theatre in that city, and the Empire, in Chicago, to the Star and Garter Theatre, both of which are under Hyde and Behman control.

The complaint filed in the District Court orates that on Nov. 21, 1911, an agreement was made with the Columbia Amusement Co. with regard to restricting the territory in which the Hyde and Behman theatres in Brooklyn, Pittsburgh and Chicago were located. Aug. 1, 1913, a supplemental contract was made, whereby the Columbia Amusement Co. rented the Star and Gayety Theatres, in Brooklyn, from Hyde and Behman for a term of years, at a joint rental of \$65,000 a year. A third agreement was made on Jan. 26, 1915, at which time the Hyde and Behman interests agreed to allow the Columbia Amusement Co. to present its "second wheel" attractions in the Victoria Theatre in Pittsburgh and the Haymarket Theatre, in Chicago, for the season of 1914-15, but not at any subsequent time.

The complaint further orates that during the year of 1915, the defendant, the American Burlesque Association, was, at the instance of the officers and directors of the Columbia Amusement Co., organized under the laws of the State of New York and that, prior to the beginning of this action, the Columbia Amusement Co. transferred and assigned to the American Burlesque Association the said "second circuit" or "wheel," including all rights of the Columbia Amusement Co., in the various booking agreements with shows and theatres and received, in payment, substantially the entire issue of capital stock of the American Burlesque Circuit. And for this reason it is alleged that the Columbia Amusement Co. controls and conducts the affairs and business of the American Circuit.

(Continued on page 4.)

DRAMATIC COACH SHOT

CINCINNATI, Aug. 9.—Adeline Rees, dramatic coach and elocutionist, was shot and probably fatally wounded in her office in the Bell Block this afternoon, by Mildred Buschle, a stenographer in the office of Louis B. Sawyer, a prominent attorney who has appeared in a number of theatrical cases.

Miss Buschle went to the office of Miss Rees, carrying Sawyer's revolver and began shooting. After it was over she telephoned her mother that she had "killed that woman," and then referred all questions to Attorney Sawyer.

USHER HELD FOR THEFT

WASHINGTON, D. C., Aug. 13.—Fred Williams, twenty years old, head usher at Poli's Theatre, is under arrest charged with the larceny of \$430, which was given him by Fred Schmid, treasurer of the theatre, last week, to deposit in the bank. He disappeared from the city and was located in Baltimore by a detective and brought back here for trial. When searched by the local police, Williams had only \$6 in his possession. He is said to have told the police that he spent the balance of the money in having a good time.

"MRS. PRUDENCE" PRODUCED

ASBURY PARK, N. J., Aug. 13.—"Mrs. Prudence," a play of New York life by William Hurlbut, was given its first performance at the Savoy Theatre to-night by Grace George, who also played the leading role. In her support are: Lionel Atwill, H. E. Herbert, Howard Kyle, John Cromwell, Norva L. Keedwell, Kathleen Comegys, Gwyndolin Piers, Norah Lamson, Anita Wood, Albert Gran, Dudley Clements and Imogen Fairchild.

OLLIE DE BROW DIVORCES WIFE

SAN ANTONIO, Tex., Aug. 7.—Ollie De Brow, blackface comedian, was granted a divorce from Jessie De Brow, who is now working at the Winter Garden, New York City. The court also decreed the custody of their daughter to De Brow. De Brow has been in the Saint Rosa sanitarium with a severe case of yellow jaundice, but is convalescing, and will be ready to fill his engagements in a few days.

ALICE COLE GETS DIVORCE

CHICAGO, Aug. 13.—Alice Cole, of the vaudeville team of Cole and Shale, obtained an absolute divorce in the Superior Court here last week from Fred Shale, her working partner. She was granted the privilege to resume her maiden name. She will shortly appear in a single vaudeville singing act under the direction of Mark Levy, the New York vaudeville manager.

INTERN'L GETS ROCHESTER HOUSE

The International Circuit has contracted with W. B. McCullom, who operates the Avon Theatre, Rochester, N. Y., to have the productions playing the circuit this season appear at that house. The first show will be presented there on Labor Day. For the past four years the Avon has been running vaudeville and feature pictures.

M. S. BENTHAM TO SAIL

It is reported that M. S. Bentham has been assigned to a foreign port to act for the U. S. Government and is due to leave the country late this week.

CAR MISSING; BYRNE HAS ACTOR HELD

KEOUGH SAYS AUTO IS HIS

Behind the arrest and subsequent commitment of Edwin Keough, an actor, to Bellevue Hospital, for observation as to his sanity, on the complaint of George Byrne, of Byrne and Kirby, vaudeville managers, of the Putnam Building, who alleged that he had stolen an automobile, charges and counter charges regarding the right to the property have been made by both sides until the matter is so involved that it will require a Mrs. Humiston to unravel it.

Keough was arrested Wednesday evening by Detective Martin, of the Detective Bureau, on complaint of Byrne, and charged with the larceny of the car. He was detained at Police Headquarters that night, and the next day was arraigned before Magistrate Koenig in the West Side Court, who, after hearing the testimony of Byrne and the refusal of Keough to answer questions, decided to commit him to Bellevue Hospital for a ten-day period of observation.

Byrne testified that last Tuesday afternoon he left his office to take a ride in his car but when he arrived on the walk in front of the building found it missing. He immediately notified the Detective Bureau and Martin was assigned to the case. During his absence from the office Keough called Kirby, Byrne's partner, on the telephone and informed him that he had the car and would keep it. Kirby told him that if he did he would be guilty of a crime. Keough then replied that he had legal advice and would be willing to take the consequences.

When Byrne returned, Kirby informed him of the conversation with Keough, and the Detective Bureau was notified. Martin and Byrne then scoured the city for Keough and finally located him sitting on a stoop opposite the White Rats' former clubhouse in 46th street. Martin then placed him under arrest and took him to headquarters.

Lou Anger, a film actor, was called before the Court and asked by Magistrate Koenig if he had the car or knew where it was. Anger replied that he had no knowledge as to who had possession of the car.

According to Harry Sachs Hechheimer, attorney for Byrne, Arthur F. Driscoll, a lawyer who represented Keough, then informed the Court that he had knowledge of who had possession of the car but that it was not Byrne's property and, therefore, he had no title to it. The Magistrate then postponed further hearing in the case until the report of the physicians as to Keough's sanity is submitted to him.

Keough will be recalled as the actor who brought suit against the United Booking Offices and theatre managers under the Sherman Inter-State Act for \$500,000. He was a member of the vaudeville team of Keough and Nelson, who were prominent in the recent White Rats strike.

(Continued on page 4.)

ACTOR HELD FOR ALIMONY

Bill Dunham, of Freeman and Dunham, was apprehended at the stage door of the New Brighton Theatre, last Saturday night, by two representatives of the Sheriff's office of King's County, for neglecting to pay back alimony. The act was allowed to go through its routine and then the arrest was made.

Fortunately, the bond required was but \$500, for which two bondsmen were necessary. L. Wolfe Gilbert and Al Piantadosi furnished it. The bond was filed in time for the Sunday night performance at the New Brighton, at which the act appeared, having missed the matinee. James J. Timony is now the legal representative of Dunham and it is believed that the case will be adjusted without any further legal proceedings. The amount of back alimony claimed was \$600.

CORT MUST PAY \$889.00

John Cort must pay the American Newspaper Publishers' Association \$889.13, according to a judgment obtained against him by default last week, on an assigned claim for advertising held by the Seattle, Wash., *Post-Intelligencer*.

The complaint alleges that Cort, who was operating the Moore Theatre, in that city, in June, 1916, contracted for advertising space in the paper for "The Birth of a Nation." Bills were rendered, and no payment being forthcoming, the claim was assigned to the Publishers' Association, which brought suit. Morris and Plant, attorneys for the publishers, filed the judgment in the office of the County Clerk.

DOLLY SISTERS' AIDE ARRESTED

Marie Lucas, twenty-eight years old, of 200 West One Hundred and Thirty-first Street, was held in \$1,000 bail for the grand jury in the Washington Heights Police Court, Monday, on a charge of having appropriated \$75 from the salary of the Five Jazz Girls, who appear with the Dolly Sisters in their act. Miss Lucas is said to have been the business agent for the band.

WILSON IS RETURNING

William Wilson, who produced several revues in London during the past season, sailed from a European port last Friday and is expected to land in an American port the early part of next week. Mr. Wilson will remain in New York for several months, seeking material and new people for revues that he will stage in London during the Winter.

BOX OFFICE MAN ENLISTS

WASHINGTON, D. C., Aug. 13.—John Chevalier, of the Keith Theatre box-office force, has enlisted in the ordnance department of the regular army and has received a commission as sergeant. He was not affected by the national draft prior to enlistment.

WILLIAMS SUES WAKEFIELD

Sim Williams, the burlesque producer, last week obtained a judgment of \$161.41 in the Municipal Court against Frank Wakefield, a burlesque actor employed by Hurtig and Seamon, for money due.

SAVAGE HAS MORALITY PLAY

Witter Bynner is writing a new morality play for Henry W. Savage.

JEAN HAVEZ AND WIFE DISAGREE OVER SONGS

MISS CUNNINGHAM EXPLAINS

Judging from statements made by both parties, the business relations between Cecil Cunningham and Jean Havez, who, in private life, are man and wife, are near the breaking point.

For some time Havez has been writing all the material for his wife's act, and she has been touring the bigger vaudeville circuits using it. It seems, however, that Miss Cunningham is desirous of buying some new material not from the pen of her husband, and it is over that fact that the trouble is said to have arisen.

Both Havez and Miss Cunningham admit that relations between them are strained at the present time, Havez calling it "a spat," while Miss Cunningham takes it more seriously, claiming that matters have reached a point where she and her husband can never be reconciled again.

"Mr. Havez and I have not lived together for some time now," stated Miss Cunningham when interviewed. "We just agreed to disagree. There is no other woman in the case, and there is no other man in the case. I felt that I would rather be known as Cecil Cunningham than as Jean Havez's wife, and that is the way it all happened."

"I do not see why I should be forced to get all my material from Mr. Havez," she continued. "If I feel like buying a song from Blanche Merrill, for instance, I certainly shall. At present all my material is the work of Mr. Havez, but what I'll use in the near future I don't know."

Havez, when interviewed, admitted that he had had a falling out with Miss Cunningham.

"But it is only a spat," he declared, "and I am sure that time will see the matter patched up satisfactorily."

It is significant that Jean Havez's name was taken off the billing of Miss Cunningham's act in front of the Palace Theatre after the first show when she was playing at that house last week.

FRAZEE CASE MAKES NEW LAW

A rather unique decision, for it establishes a precedent, was rendered by the Court of Appeals last week in the action of the Union Estates Co., against the Frazee Realty Co., which erected the Longacre Theatre. At the time of construction, the Frazee company obtained a mortgage loan from the realty concern and agreed to pay a bonus of 17 per cent. interest providing they did not liquidate the mortgage at a certain time. The Frazee people subsequently refused to pay the amount involved and the Union Estates people brought legal proceedings.

The Frazee contention that the 17 per cent was usurious was sustained in the lower courts, but when the matter was brought before the Court of Appeals, that body decided that a written agreement by a corporation, to pay interest in excess of the legal rate, is not usurious and that a guarantor of such an agreement is bound by its terms.

WILLIAM MORRIS SUED

A judgment for \$471.36 against William Morris and the Longacre Producing Co., Inc., was granted in the Municipal Court last week. The complaint alleged that the Longacre company gave to the Franklin Electric Manufacturing Co. a number of notes endorsed by Morris in payment for electrical fixtures purchased for the New York Theatre, in 1914, when Morris was operating that house. It is alleged that a number of these notes were not paid and suit was then instituted.

COHAN WILL UP THIS WEEK

The estate of the late Jere Cohan will be offered for probate in Orange county, New York, late this week. O'Brien, Malevinsky and Driscoll are the attorneys.

STRAND TO GIVE CONCERTS

Beginning Sept. 16, Managing-Director Harold Edel, of the Strand Theatre, will inaugurate an innovation in that house, by giving a one-hour symphony concert each afternoon, in addition to the regular program. It will be under the direction of Senor Adriano Ariani, a well-known grand opera and symphony concert director.

The orchestra of the Strand will be increased from forty pieces to sixty which is the full symphony orchestra strength, especially for these concerts. The idea will add \$35,000 to the annual running expense of the theatre. Carl Eduarde will remain as conductor of the regular Strand orchestra, which will furnish the music for the regular program. There will be no increase in the price of admission.

SAY MITZI LIKES "HOUP-LA"

The Henry W. Savage offices wish it understood that Mitzi Hajos likes "Houp-La," in which she appeared in a trial performance last Spring. The fact is that all arrangements to send her on a long tour in "Pom Pom" had been made by Mr. Savage a year ago, and at no time was it intended to present the new piece until late next Spring, they state.

FRANK VINCENT MARRIED

Frank Vincent, for years the booking manager of theatres on the Orpheum Circuit, was quietly married at St. Louis last Saturday afternoon, taking as his bride Miss Gladys Harrington, at one time a dancer in vaudeville. The couple will spend a short honeymoon at Yellowstone Park and then return to New York.

GOETZ PAYS JUDGMENT

E. Ray Goetz paid off a judgment of \$98.91 which was obtained against him by F. Bierhoff on Feb. 29, 1916, according to a satisfaction notice filed in the office of the county clerk last week.

BYRNE HAS ACTOR HELD

(Continued from page 3.)

When seen, Attorney Driscoll stated that his client did not steal the automobile in question, for, he claims, it was Keough's car as much as Byrne's, each having a half interest in it.

It seems, according to Driscoll, that Keough was heading a vaudeville act, entitled, "A Vaudeville Luncheon," about a year ago and someone suggested to him the possibility of making some extra money by advertising an automobile in it. Keough seemed to like the idea, Driscoll states, and went to Byrne, his agent, with the proposition. Byrne seemed to think well of the idea also, and offered to trade in an old Oldsmobile he possessed for a new car if Keough would advertise the machine in his act. Keough is said to have been willing, after making an agreement with his agent, that the new car should be put in a storehouse and kept there until sold, at which time he and Byrne were to divide the money received. It is alleged that Byrne consummated the transaction, but, instead of storing the car, proceeded to enjoy its use.

Thereupon Keough asked his attorney to advise him as to his rights in the premises and Driscoll says that he told him that, if he held a substantial interest in the car, it was his car as much as it was Byrne's and, if he cared to he could take it and drive it off at any time he had the inclination—and the chance.

The chance did not seem to come until Tuesday when Keough saw the machine in front of the Putnam Building, got into it and drove off. Where he drove to no one knows; or, if anyone does, it is being kept a dead secret. The car has disappeared as mysteriously as did Ruth Cruger, and, from the present appearances the mystery is far from being solved.

When asked as to his opinion of his client's sanity, Driscoll stated:

"I am sure that my client is absolutely sane, but, since an authorized doctor of the Court advised his being sent to Bellevue for ten days for observation, there was nothing to do but to accede to the suggestion, although I am sure Keough will be out at the end of that time, and then we will fight the case to a finish."

ROAD MUSICIANS GET INCREASE IN SALARY

WILL RECEIVE \$45 THIS SEASON

After a series of meetings, held in the offices of the United Theatrical Managers' Protective Association, an agreement was reached last week between the managers and the American Federation of Musicians, whereby musicians with traveling shows will receive \$45 a week salary, instead of \$40, as last season. Besides allowing the men the increase in salary, the managers demanded and received a number of concessions in the form of contract to be used this coming season.

The musicians wanted to insert in their contract a clause holding the managers liable for any damage done to instruments left in a theatre. The managers refused to accept this responsibility, declaring that a safe place was provided in theatres for all musical instruments, and if they were left there no damage would befall them. They contended that, if they allowed this clause to be inserted in the contract, the men would become careless regarding where they left their instruments, knowing that the managers were responsible.

Another clause that was eliminated from the contract was that which specified that "no man could be dismissed during the road tour of a show." The managers contended that they could not get efficient service from the men if there was any such clause inserted in the contract for their protection. The men then tried to insert a clause whereby no dismissal of men could be made without notice, for cause. The managers contended that there might be an agitator among the men carried with a show and that if they were to give in on this score, the entire orchestra might be demoralized through the efforts of such a person.

A clause that was also eliminated was one whereby the men at the end of the season could demand fare to any point. The managers contended, in this case, that men might take advantage of this clause, to the extent of demanding transportation which would incur a very heavy expense to them. There were also several other minor changes made in the contract form.

The new contract and scale of wages will become operative with the opening of the present season.

ACTORS THANK PRESIDENT

The Actors Fund of America, through its officers and the members of the board of directors, will present a resolution of thanks to President Woodrow Wilson for his kindness in opening the Actors' Fund Fair held at the Grand Central Palace from May 12 to 21 last. The resolution will be subscribed to by all of the officers of the organization and will be taken to Washington by a special committee to be appointed by Daniel Frohman, president of the fund, next week.

CIRCUS CREDITORS GET ANIMALS

SYRACUSE, N. Y., Aug. 9.—Special Master in Bankruptcy Stone, as the final steps in the adjustment of the affairs of the defunct Dan Rice Circus, has turned over to the creditors the assets of the show, which consisted of an elephant, a lion, two ostriches, twenty ponies, twenty dogs and several snakes. D. M. Harrington, of this city, proved to be the principal creditor of the Beatty Amusement Co., which owned the circus, and to him Master Stone turned over the elephant.

CLYDE RIGBY NEARLY BLIND

YOUNGSTOWN, O., Aug. 13.—J. Clyde Rigby, for many years associated with Charles Dillingham, and last season a member of the Century Theatre, is under treatment at a sanitarium here, threatened with permanent blindness.

BURLESQUE WHEELS SUED

(Continued from page 3.)

Hyde and Behman claim they have upheld their part of the contract made with the Columbia people, but allege they are informed and believe that, heretofore, the Columbia Amusement Co., with the deliberate intention of violating the provisions of the agreement made by them, acquired or caused to be acquired on their behalf the Victoria Theatre, Pittsburgh, and the Empire Theatre, Chicago, for the purpose of booking and producing shows on the "second wheel" in competition with the shows booked and produced at the Hyde and Behman theatres.

The papers then state that the Victoria and Empire Theatres announced their opening for last Saturday with American attractions. It is said that this announcement was made ostensibly by the American Burlesque Association, but has, in fact, been made on behalf of the Columbia Amusement Co., and will work serious damage to the Hyde and Behman theatres, whose receipts and profits will be damaged and lessened and the good will and value of the leaseholds greatly impaired and depreciated.

The papers state that the damages to the receipts and profits of the Hyde and Behman theatres will be peculiar and irreparable, and are not properly ascertainable. Multiplied court actions will be required from time to time to redress the grievance of the plaintiff unless relief in equity is obtained, the papers state.

A request is also made that the defendants answer all the charges in the complaint, and that an order be granted restraining the defendants during the pendency of the suits from booking, routing, advertising, managing or dealing with the Victoria or Empire Theatres, or any other theatres in the West Side of Chicago and in Pittsburgh, excepting those controlled by Hyde and Behman. They therefore ask the court to enjoin the managers and producers of any shows playing either circuit from appearing in the two houses.

The agreement made Nov. 21, 1911, went into effect Aug. 29, 1912, and is to run until the end of the theatrical season of 1919-20. In this agreement the Columbia people were not to book any burlesque shows in Brooklyn and Jamaica, Pittsburgh, and the West Side of Chicago, excepting the Columbia Theatre in the latter city, or theatres operated by Hyde and Behman. The shows playing in the Brooklyn houses were to get 50 per cent. of the gross receipts and, in the Chicago and Pittsburgh houses, 45 per cent. up to and including \$5,000 gross business a week. Over that amount they were to get 50 per cent. For these bookings, Hyde and Behman agreed to pay the Columbia Amusement Co., a booking fee of \$15 a week for each house.

A clause in this contract also gave Hyde and Behman the right to at any time request traveling productions to strengthen their shows by adding extra acts. This section of the agreement was invalidated at the death of Richard Hyde according to the terms of the contract. It also gave either party the right to exercise an option for a renewal for five years of the contract.

On Aug. 1, 1913, a supplemental contract, leasing the Star and Gayety Theatres, in Brooklyn, to the Columbia Amusement Co., was made.

After considerable trouble during the season of 1914-15 between Hyde and Behman and the Columbia Circuit regarding second wheel attractions being permitted to play the Victoria Theatre, Pittsburgh, and the Haymarket, Chicago, an agreement covering the season of 1914-15, was made on January 26, 1915, whereby Hyde and Behman permitted the second wheel attractions to play these theatres during the balance of the season, providing the attractions did not play any of the houses on the Columbia Circuit and did not carry any extra or feature acts.

This agreement was terminated at the conclusion of that season and, under the supplemental contract Hyde and Behman agreed to pay the Columbia Amusement Co. \$100 a week, providing that no burlesque shows be given at the Victoria Theatre in Pittsburgh or in the territory controlled by them in Chicago.

LAMBS TO HAVE HOME GUARD COMPANY

HAVE STARTED ORGANIZATION

The Lambs, actuated by a spirit of what one member described as "rampant patriotism" or, possibly, by a desire to emulate the example of the Friars, as somebody else explained it, are to have a company of soldiers from within their ranks, if the efforts of a few can bring such a thing about.

The object of the Lambs' company, however, will not be to go to the front, but instead, to act as a home guard, conducting their own drills and, when they are capable of making a good showing alongside of regular troops, asking Uncle Sam to reach out his hand and take them into his Home Guard service, even though they have been actors.

All of this leaked out Monday when a number of the Thespians, headed by Henry Mortimer, who has already been to Plattsburg, started circulating a petition on Broadway asking the War Department to endorse the applications of several of the Lambs for admittance to Plattsburg. If these men are admitted, they will learn all about war, according to the plans mapped out and then return and instruct the other Lambs in how to become soldiers. Then, when the latter are fit, they can be put to any use that the authorities deem necessary for the Home Guard.

"Among our ranks," explained Mortimer Monday night, "are many men whose age or state of health exempts them from the rigors of a European campaign. Yet these men are capable of doing something material to help the country, and we have figured the militia idea for home guarding purposes solves this problem."

"The country certainly needs men for home guards, and at a recent informal meeting the majority of the men at the club voted to take up the idea. All we lack, of course, are men competent to drill us, and our petition for admittance to the Plattsburg camp if acted upon favorably, will take care of that difficulty."

MANAGER RECOVERS \$319

A judgment was obtained in the West Side Municipal Court by A. Jacobs, against the Princess Pat Company, for \$319.71 and filed in the office of the county clerk last week. Jacobs sued the Princess Pat company on an assigned claim of breach of contract from John Allert, who conducts the Orpheum Theatre, Racine, Wis. The complaint charged that the company failed to fulfill an engagement at the theatre last season and, as a result, Allert was compelled to expend the amount sued for in paying for advertising, bill posting and refunding money paid for tickets to the show. M. C. Goldman appeared as attorney for Jacobs.

TICKET TAKER SUES DIRECTOR

CINCINNATI, Aug. 11.—Howard Ferris, jr., one of the directors controlling "Tumble Inn," the leading concession at Coney Island, was named to-day in a novel suit filed by Louis F. Leslie, former ticket taker at "Tumble Inn." Leslie asks the court to compel Ferris to divulge the name of another director of the "Tumble Inn" who made slanderous remarks against Leslie, resulting in his discharge. Other directors include Jack Arbogast, Floyd Deer and Peter Ferris. The unusual suit against the showmen is called a "bill of discovery."

FRIEND OF THEATREFOLK DEAD

ELYRIA, O., Aug. 8.—Mrs. C. A. Wright, whose home here was always open to her acquaintances and friends in the theatrical profession, died on July 27 at the age of fifty-two years, after an illness of seven months. She is mourned by her husband and three children, Ruth, Clyde and Hugh, the last named being a member of the Billy Allen Musical Comedy Co.

CHAPLIN GOING TO N. Y.

LOS ANGELES, Aug. 13.—Charlie Chaplin is engaged this week in finishing the last of the pictures he is making for the Mutual Film Corp., and will leave next week for a two months' vacation in New York. While in New York he will consult with his attorney, Nathan Burkan, regarding the suit which he brought against the Essanay and V-L-S-E Film Corp. for the use of parts of film he appeared in which were assembled with scenes of other actors appeared in and released as a Chaplin feature. The case will come to trial during the Oct. term of the Supreme Court.

It is expected that while Chaplin is in New York, he will commence work on the first of a series of pictures for the new film concern whom he has signed up with.

NIXON CHANGES HOUSE POLICY

WHEELING, W. Va., Aug. 13.—The Court Theatre here, now on the American circuit, will play burlesque attractions the first half of each week, and two-dollar and popular priced shows the second half. The season opens Monday, Aug. 20, with "The Cabaret Girls."

The Court is under the personal supervision of Samuel F. Nixon, of Philadelphia, who has taken over the interests of Edward L. Moore and Charles Feinler, of Wheeling. Mr. Nixon has chosen as his resident manager Fred E. Johnson, of Cleveland. Harry Rees, of McKeesport, Pa., will be treasurer. Girl ushers will be an innovation for this city.

COMPOSERS APPOINT AIDES

Nathan Burkan, attorney for the American Society of Composers, Authors and Publishers, who returned on Saturday from a visit to Los Angeles, announced that he had appointed Phil Cohen, of that city, as the agent and representative of the Society for Southern California and Arizona. He also submitted the names of several men as fit representatives of the organization in San Francisco, northern California, Nevada, Oregon and Washington at a meeting of the board of directors of the organization held Monday. The appointments were held in abeyance until investigation of the ability of the candidates could be made.

MRS. TOM THUMB AIDS CHARITY

MIDDLEBORO, Mass., Aug. 9.—Countess Magri, who is Mrs. Tom Thumb, announced this week that she will throw open her home, with all the relics she has collected for sixty years in all parts of the world, during every afternoon in August, except Sundays, for the inspection of the public, any amount being paid for viewing the collection to go to the Middleboro Auxiliary of the Red Cross Fund. It is expected that a considerable sum will be raised in this manner.

PALAIS ROYALE TO CHANGE BILL

On September 30, "Frocks and Frills," which is the present revue at the Palais Royale will be taken off and a miniature musical comedy entitled "Venus on Broadway" will be substituted. The book and lyrics are by John Murray Anderson and the music is by Baldwin Sloane. Among those who will be in the cast are Emilie Lea, late of the World Dancers; Leona Lucey, who starred in "Canary Cottage"; Nigel Barrie, late of "Nobody Home," and Grace Leigh.

SHUBERT PAYS JUDGMENT

Notice of a satisfaction of judgment obtained by A. L. Thorne against Lee Shubert for \$1,408.64 was filed in the office of the County Clerk last Saturday. The judgment was obtained to cover a deficit on foreclosure proceedings on a mortgage obtained by Shubert on a piece of property in West Thirty-third Street. The property was sold at auction and the amount sued for was to make up the balance of the original loan.

MOUQUIN OPENS FILM SHOW

COPAKE, Conn., Aug. 12.—Louis Mouquin, the New York restaurant man, has opened a picture theatre here, which is being operated in connection with his Inn.

ABOUT YOU! AND YOU!! AND YOU!!!

Mrs. Fred Roberts paid a lasting tribute to the memory of the late Louise De Luisi last week when she presented a life size bust portrait of Mrs. De Luisi to the St. Cecile Matinee Chapter 412, O. E. S., of which Mrs. De Luisi was founder and secretary.

Grace Darmond, the actress, was the central figure in a flag raising at an up-town inn last Sunday. The ceremony was conducted in the presence of friends of the actress and a number of United States Reserve Officers.

Leona La Mar, "The Girl with the 1,000 Eyes," jumps to Chicago this week to play at the Majestic Theatre the week of Aug. 27, and then goes to San Francisco for a tour of twenty-five weeks over the Orpheum Circuit.

Corinne Harris, Happy Jimmy Bonham and the U. S. A. Quartette, have been engaged for the Broadway Swells, which will play on Barbour's time, under the personal direction of Jim Dumont.

Ravie Travie, the black-face comedian, is visiting Parkersburg, W. Va., and, while there, will produce an all-girl cabaret for the Heihle Bros., managers of the Hippodrome Garden.

Justine Johnstone returned to New York recently from her five weeks' vacation in the White Mountains. She will rehearse next week for her new revue, "Oh, Justine."

Harry Gorden, with the Fox Reilly Globe Trotters, has left the show and joined the Second Regiment of West Virginia. He is now encamped at Kanawha City.

Louis Sherwin, dramatic critic of the Evening Globe, is summering in a bungalow on the sands of Fire Island. He expects to return to his duties about Sept. 1.

Billy Shannon, the minstrel, writes that he is enjoying the best fishing and "time" of his life up among the timbers on the Lake Huron shore, at Goderich, Canada.

Leah Wilson, now with "The 13th Chair" Co., received word last week that her brother, Kenneth, who has been with the French Army, was killed in battle.

R. L. More, Leo K. Johnson, L. G. Hawkins and F. L. Massie have incorporated for \$30,000 to promote More's Theatre, Vernon, Tex.

Leila Wilson, widow of the late Miles O. Reed, is at the American Hospital, Chicago, and would like to hear from friends.

Louise Davis, of the Wesley-Duffus offices, is at Bar Harbor, Me., spending a three weeks' vacation. She made the trip by motor.

Mr. and Mrs. William Courtney last week entertained a party of fifty personal friends at their home in Harrison, N. Y.

J. M. Kerrigan, who was recently with the Irish Players, is at the Murat Theatre, Indianapolis, in "Broadway Jones."

Jack Birman, of the Walter Plimmer offices, left last Saturday for a two-week vacation at Livingston Manor, N. Y.

Harry Archer, of Parkersburg, W. Va., has opened a moving picture theatre in Belpre, Ohio.

Norma Talmadge is spending the fag end of her vacation attending the races at Saratoga.

Al Pinard and Alice Dudley are spending the Summer at Great Kills, Staten Island.

George Stevenson and Al Keene, the former claiming to be the heaviest ballet dancer in the world, and the latter, one of the lightest, arrived in New York last week from Providence, to appear in pictures filmed by a new motion picture company.

Jean Finlay, manager of E. H. Hulsey's Queen Theatre at Galveston, Tex., and formerly associated with the Hulsey interests in Dallas, went to New Orleans last week to attend the opening of the new \$350,000 Strand Theatre.

Edward Raymond, manager of the Majestic Theatre, San Antonio, announces that the vaudeville season at his theatre opens on Labor Day. He will make no change in the personnel of the employees of his house.

Henry W. Savage says he has discovered in Herbert Burns an ideal musical comedy director. Mr. Burns has done fine work with the Western "Have a Heart" companies.

Ned Norworth, of Wells, Norworth and Moore, states that he has been engaged to appear in the new show at the Winter Garden which starts rehearsal early in the Fall.

A. Julian Brylawski, manager of the Cosmos Theatre, Washington, D. C., will open that house next week, presenting one bill a week of vaudeville and photo-plays.

Cassie Qualters, formerly of Ziegfeld's "Follies" chorus, was married on June 23 last to William B. Donnell, an exporter of manufacturer's supplies, at Bridgeport.

Vera Myers, the dancer, will give a recital for the Red Cross on Aug. 15 at Masonic Hall, Cairo, N. Y., where she is spending the Summer.

Florrie Millership states that she is about to sign a year's contract with Oliver Morosco to appear in one of his plays on the coast.

Katherine Grey is back in New York rehearsing in "The Knife," in which she is to play the role created by Margaret Wycherly.

Hugo Riesenfeld, musical director of the Rialto Theatre, has returned from his vacation and will again conduct the orchestra.

Mabel Wilbur, the prima donna, is resting at her home in Rochester, N. Y., following a strenuous season in Hartford, Conn.

Kitty Valmore (Mrs. L. F. Miller) of the Valmore Sisters, presented her husband with a seven-pound baby boy on Aug. 5.

Edwin Wallace Dunn has gone to Atlantic City ahead of "The Tailor-made Man," which will open there on Aug. 20.

R. C. Carlisle, the showman, is the proud father of a baby boy, Robert Clay Carlisle, Jr. The baby was born on July 27.

Samuel Cummins, film broker, leaves for Canada this week to close several deals pending in that territory.

Prof. Gleason, the horse trainer and tamer, joined Carlisle's Wild West Show at Bristol, Conn., on Aug. 5.

Harry Gribble, the English actor, will appear at the Strand in a series of musical monologues.

Lizzie B. Raymond, the old-time vaudeville favorite, goes with "The Katzenjammer Kids" company, next season.

Spencer Sladdin is leaving the Consolidated Film Company.

VAUDEVILLE

BIG SHIFT IN MANAGERS OF ORPHEUM

SEVERAL NEW MANAGERS NAMED

The opening of the theatres on the Orpheum Circuit this coming season will be marked by many changes and shifts in the different house managements, according to Harry Singer, general manager of the circuit. Singer states that Martin Beck, head of the Orpheum organization, thinks a number of managerial changes at this time will stimulate interest and put new activity into the running of the business.

However, new appointments and shifts would have been necessitated in any event, for, with the resignation of George Ebey as manager of the Oakland Orpheum, and with no further urgent need for Charles Bray, manager of the Orpheum at New Orleans, to remain in the South, vacancies occurred which called for a shifting of managers and the appointment of several new men.

About a year ago, Mr. Bray, then general manager of the circuit, was sent to New Orleans to manage the Orpheum there and also to supervise and survey in a general way the entire Southern field, with a view of extending the chain of Orpheum houses. With the completion of the St. Louis house and with a general idea of the whole Southern field in his possession, there is now little need for Bray remaining in the South, so he will return to New York and be associated with Mr. Beck in some high official capacity.

Arthur White, who has been managing the Orpheum at Duluth, will return to the New Orleans house, where he was originally. No new manager has, as yet, been appointed for Duluth.

The Oakland vacancy will be filled by Earle Steward, who has been managing the Palace Theatre, Chicago. W. G. Tisdale, formerly with the Shuberts, will take over the management of the Palace.

George Sackett will be transferred from the Des Moines to the Winnipeg Orpheum, and E. J. Sullivan will leave Winnipeg to manage the new house at St. Louis.

Although not stated authoritatively, it is almost a certainty that William Gray will manage the Des Moines Orpheum and that the Milwaukee house will be run by Clarence Bennett.

CASTLES MAY RE-ENTER VAUDE.

If certain plans upon which much effort is being expended go through, Irene and Vernon Castle may soon be seen again on the vaudeville stage for a very brief period. It is stated that Castle expects to shortly get a furlough and intends to join his wife here, and the hope of those working on the matter is that the time spent with her will be put in on the stage. It is said that the money earned during the short engagement would more than likely be devoted to some worthy charity or war fund.

MILWAUKEE PALACE OPENS

MILWAUKEE, Wis., Aug. 12.—The Palace opened the regular season to-day with vaudeville and pictures, Hareman's Jungle Kings heading the bill. Jack Yeo is manager.

E. F. ROGERS ON VACATION

E. F. Rogers, manager of the Palace Theatre, is enjoying a well earned vacation with his family at Asbury Park. During his absence Dave Mayer, the treasurer of the Palace, is in charge.

SOLDIERS ACT TO GET RECRUITS

Captain Henry B. Dewey, nephew of the late Admiral Dewey, assisted by several junior officers from the Sixty-ninth Regiment, presented a sketch entitled "A Day at the Barracks," last Monday night at the Jefferson Theatre. The skit, which is wholly military, includes a series of drills showing the preparation of men before going to the front, and is intended to stimulate patriotism among men not included in the present draft but who are eligible to serve Uncle Sam.

DOLLY HORTON HAS RECOVERED

Dolly Horton, the water performer, has returned to Huber's Museum, Coney Island, N. Y., after an absence due to illness, and is again doing her underwater act. She will be at Huber's for three more weeks and will then join a vaudeville musical comedy act as a feature member, opening in September.

"MILADY RAFFLES" BOOKED

"Milady Raffles," a comedy skit by Bessie Royal, in which Jack Lee and Lou Larence are appearing, is booked over the Western Vaudeville Managers' Association time. The turn will open in San Francisco next Monday.

TINNEY AND CORBETT SIGNED

Frank Tinney and James J. Corbett have been engaged to do a joint turn with a Shubert production next season. They will probably appear in the new Winter Garden show.

MOSS SEEKING SITES FOR HOUSES

CONTEMPLATES THREE NEW ONES

Two new houses in New York and one in Brooklyn may be shortly added to the B. S. Moss chain of vaudeville theatres. Deals for sites are now being made, and it is said that the transaction may be closed sometime during the present week.

All of the contemplated theatres are to seat 2,500 persons, and will play a policy similar to the present houses being operated by Moss.

One of the new theatres will probably be situated on the lower east side of New York in opposition to Loew's Delancey Street Theatre.

The Moss houses that have closed for the summer will reopen on Labor Day.

The Prospect Theatre in the Bronx and the Flatbush Theatre, Brooklyn, which are conducted by B. S. Moss, will reopen for the season with vaudeville and feature pictures.

R. Raynor, who has been managing the Regent Theatre during the absence of Emil Groth, will return to the Prospect, and Edwin F. Reilly, who has been in charge of the Jefferson, will return to the management of the Flatbush.

BERT LEVY TO ENTERTAIN

Bert Levy will give one of his Children's Mornings at the Royal Theatre on Saturday, August 8, at 11 o'clock. The entertainment will consist of a display of exclusive motion pictures for young folks, story telling and drawing on the screen. There will be no charge of admission and all children are invited to the Royal as guests of Levy and the management.

HONOR DOLLY MORRISSEY

About one hundred members of the Bert Mulvey Association of Rockaway Beach and the Billy Inman Association of Brooklyn, gave a theatre party last Friday afternoon in honor of Dolly Morrissey, who appeared at Morrison's Theatre, Rockaway Beach. These organizations are made up of theatrical people. Several floral offerings were handed over the footlights to Miss Morrissey.

SHUBERTS SIGN FRANKIE FAY

Frankie Fay has been engaged by the Shuberts to appear in the revue to be staged next month at the Justine Johnston Club atop of the Forty-fourth Street Theatre. Fay will continue to play vaudeville engagements around New York during the next season, appearing at the Roof for the midnight performances.

EMPLOYEES HONOR PERRY

The employees of the Riverside Theatre have presented Eugene L. Perry, who resigned last Saturday as manager of that theatre, with a morning and evening pipe, a box of tobacco, a box of cigars, and a fountain pen, as tokens of their appreciation of his treatment of them while in charge of the house.

CHESTERFIELD LOSES RELATIVE

Mrs. Julia Coleman, for many years a staunch friend of many persons in the theatrical profession, died last week in Brooklyn, at the age of ninety-six. Mrs. Coleman was the grandmother of Henry Chesterfield, secretary of the National Vaudeville Artists, Inc.

DRAFT TURNS ACROBAT DOWN

CINCINNATI, Aug. 13.—V. R. Crawford, acrobat, failed to pass the draft examination here. Although a fine specimen of manhood, Crawford had over-developed the muscles of his back to such an extent that the physicians rejected him.

NEW ACT IS READY

Cantwell and Walker will break in a new act entitled "One Man's Opinion," written by Herbert Moore next week, at Jamaica. The act will have a company of four and is due in New York in about three weeks.

O'NEILL HAS NEW ACT

William O'Neill is planning to re-enter vaudeville, after having spent most of last season trying out acts. He is rehearsing now with Ann MacDonald, who was last seen on Broadway in "Pals First."

OAKLAND ORPHEUM OPENING SET

OAKLAND, Aug. 13.—The Orpheum Theatre here will open on October 14th. This theatre will be the last of the Orpheum houses to open for the coming season.

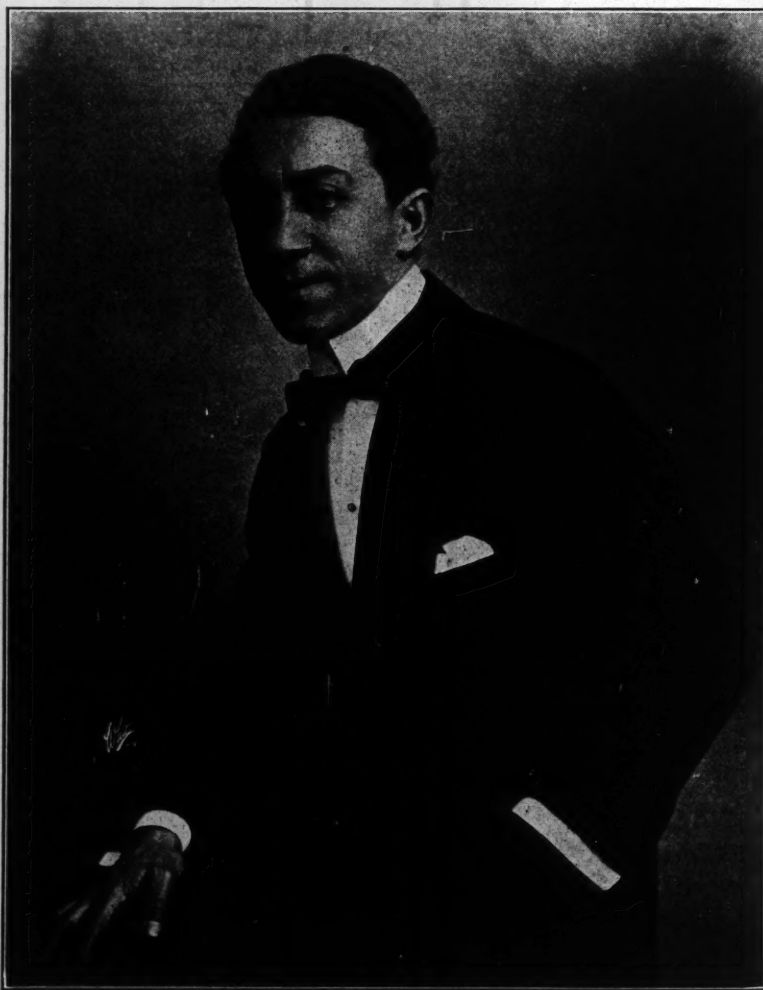
JOE MICHAELS BACK AT WORK

Joe Michaels, the vaudeville agent, has entirely recovered from a recent operation and is back at his office in the Putnam Building.

STORK VISITS JARVIS HOME

A daughter was born to Mr. and Mrs. Fred Jarvis (Jarvis and Harrison) on Aug. 5 at their summer home in Freeport, L. I., N. Y.

Other Vaudeville News on Page 8



WILLIE WESTON

Character Singer Playing United Time.

VAUDEVILLE

PALACE

The program this week at this house is top heavy with names, but lacks in comedy, thereby making the performance lag at times.

After the News Weekly, Horelik's Ensemble opened with a nicely lighted act showing a gypsy camp, in which the pantomime at the opening is to be commended. A fast routine of doubles, triples and a quartette dance arrangement, to fast music, filled the act with pep, and several exceptional solo dances by two men came in for big applause. The act is a fast running flashy affair, which stands, on its merits, with any of the foreign dancing spectacles. Opening the bill, it gave the show a great start.

Fritz and Lucy Brush offer a cello and violin specialty in which the cello sounded metallic. An encore was offered although uncalled for.

The Seven Honey Boys offered a minstrel act which is more fully reviewed under New Acts.

Belle Story did not care to follow the Honey Boys' act so a short wait brought on Charles Grapewin and Anna Chance with their laughable skit entitled "Poughkeepsie." It proved the laugh winner of the show. The action is now faster than ever before, and several new gags bring the act to a sure fire finish.

Belle Story, simply dressed in a very becoming gown, opened with a number which seemed unsuitable for her range, and which lacked the pep and appeal of her usual opening selections. Her second number meant nothing, as it did not give her a chance to show her voice. This number furnished the dull moment of the act, and could easily be replaced with something more novel. The "flute" number, in which Miss Storey really found herself for the first time in the act, came next. The closing number is one of those popular things which has no excuse for closing this type of an act. Miss Story always has been a big winner, but her present act is spoiled by unsuitable songs.

The Arnaut Brothers opened the second part with their same routine of stunts excepting a brief encore bit. The boys are dressing badly and a change of routine would be appreciated at this house.

The Dolly Sisters changed their act, in a small detail, having interpolated Harry Fox into the performance. He made several bows and a speech at the finish, telling the audience that he expected soon to appear again in vaudeville at this house. The Dollys danced nimbly, took their time about making changes and allowed Jean Schwartz to play a medley and a waltz number. They offered a new finishing number called "Dance American," in which the girls should learn to salute more gracefully.

L. Wolfe Gilbert and Anatol Friedland were a surprise hit. The boys, dressed simply in outing attire, went right after the crowd with as good a routine of songs as has been heard in this house since it opened. A topical number with a patter chorus and an extra war verse came first; then a simple war song went over well; next a comedy nut song and then a resume of all the songs Gilbert and Friedland have written. It clinched a big hit for the act. A woman soprano helped out in the war number, but the boys could put the hit over any time or place with the material they are using and their manner of delivery. Taking into consideration that the bill contains so much singing and the act followed Jean Schwartz, another composer, the boys, by their speedy routine and personalities, are entitled to a big sized hit.

H. W. Winston's Water Lions and Diving Nymphs held them all in, closing the show, and proving that the act is exceptional. Mr. Winston had the audience do the requesting of feats to be done by the water lions and put over the act to a good sized hit.

S. L. H.

SHOW REVIEWS

(Continued on Pages 8 and 19)

RIVERSIDE

Emily Frances Hooper and Herbert Marbury with a special stage setting and a clever arrangement of songs and dances opened the bill. While this young couple have some good songs, the real strength of their act is in the dancing, two of the numbers being particularly well presented. The act made a strong opener.

The Three Avellos, xylophonists, followed and played several classical selections well. The feature of the act is a monster bass instrument upon which one of the men performed admirably. They finished with a march of their own composition. The medley of popular numbers usually used by acts of this kind as a closer was conspicuous by its absence.

Thomas F. Swift and Company have in "Me and Mary" a sketch with a rather unusual ending which, in an early spot, won considerable applause. It is the old story of a girl who, meeting a handsome stranger, forgets the sweetheart of her school days and, in the midst of his plans for their marriage has to tell him that she is engaged to another. A clever motion picture song is one of the bright spots in the act.

Charles Kenna's "Street Faker," a sure fire applause getter on almost any bill, met with its usual enthusiastic reception. Mr. Kenna's conception of the street men who frequent the smaller towns and villages is excellent, and his humor is contagious.

Louis Mann, closing the first part of the bill, scored one of the biggest successes ever witnessed at this theatre and, after repeated curtain calls, was forced to acknowledge the applause with a speech. Mr. Mann's playlet, "The Good for Nothing," written by Samuel Shipman and Clara Lipman, is one of the finest pieces seen in vaudeville in many a day. In the role of Jacob Marcovitch, Mr. Mann gave a performance which will be remembered long after other vaudeville playlets and players are forgotten. The plot of the little play is rather unusual, and holds interest until the very end. Mr. Mann's supporting company is excellent and the acting throughout the sketch is so far above the average vaudeville playlet one is accustomed to see, that there is no comparison. The work of John Macklan, Catherine Calhoun, Robert Powell and Ruby Hallier was fine.

Kathryn Dahl and Charles Gillen have in their new offering a miniature musical comedy, perfect in nearly every detail, barring, of course, the chorus. The stage setting is beautiful, Miss Dahl has some wonderful gowns and a number of particularly fine songs. Her voice is a big dramatic soprano, of wide range and of exceptional quality. And, best of all, she has a fine vocal method. Mr. Gillen is a pianist of ability and plays Miss Dahl's accompaniments well besides contributing a couple of solos. He could well dispense with the left handed rendition of "The Rosary." He is too good a musician to bother with the trick stuff, and there are enough music lovers in vaudeville audiences to appreciate a classical selection.

Clark and Verdi, next to closing, won many laughs, although considerable of their act failed to get over due to their carrying on much of their dialogue in their usual conversational voice. In consequence it failed to reach all parts of the big theatre.

Linne's Classic Dancers, featuring Mlle. Una, closed. The numbers are excellently presented and, following a long bill, were received with enthusiasm. Mlle. Una is an excellent dancer, and the corps de ballet is one of the best seen in local houses.

W. V.

ROYAL

A good-sized audience was on hand at the Royal on Monday night, and every act came in for liberal applause. Joyce, West and Senn, and Dooley and Sales both succeeded in stopping the show.

A Hearst-Pathé News Pictorial proved interesting at the beginning of the show, after which the vaudeville bill was opened by Alberte Rouget, who balances himself in many hazardous positions with ease. The finish of the act is good, and, all in all, the act is up to the standard of openers. The girl who assists Rouget is too liberal with the make-up box, and the black around her eyes is entirely too apparent.

In the second spot, Joyce, West and Senn proved a real find. Practically unheralded, the trio succeeded in bringing the show to a halt and the applause continued long after the trio had quit taking bows. Their turn will be further reviewed under New Acts.

A comedy hit was registered by Robert Everest's Novelty Circus in the next spot. A dozen or more trained monkeys produce an entire show unaided and do some of their stunts so well and with so much understanding that it must make many an unbeliever in the Darwinian theory change his viewpoint on the spot. The trapeze finish could not have been done better, and the tight rope walker and the risley worker also deserve special mention. Most of the comedy was furnished by the monkey jazz band, for each thing they did was good for a laugh.

Herbert Ashley and Jack Allman in "The Dawn of a New Day," have an offering which seems to have a hard time in deciding whether it is going to be funny or serious. For a number of long minutes it wavers in its decision and then finally decides to be neither, but, instead, turns itself into a singing act. As a singing turn it falls considerably short of standard, although the Royal audience gave the Irish singer a warm welcome and enjoyed the Yiddish songs of the other member of the team. The act starts with a good situation, but the idea has been badly written out and does not register as it should.

Louis Simon and Company, in "Our New Chauffeur" (formerly "Our New Coachman") have a plot as old as Rip Van Winkle, but thanks to the splendid acting of Simon, the turn goes over with a bang. How many times have we seen skits where the butcher boy is mistaken for a long lost uncle, or where a friend of the husband's has been mistaken by a wife for the new gardener. In the case in point, the same idea is applied, only this time the poor innocent is mistaken for the chauffeur, which is, perhaps, even more common than the other instances given. But, happily, the lines in the piece are well written and well read, and Simon shows himself to be such a master comedian that one has to laugh at his antics.

After intermission, Bert Levy drew a number of pictures in customary Bert Levy style, and then announced that he would conduct a Kiddies' morning on Saturday at the theatre.

The fact that J. Francis Dooley and Corinne Sales were at the Royal on a return trip didn't seem to matter. The team was received as if the duo had just come back from abroad and were being received for the first time by their old friends. Here and there a little new stuff has been injected into the act, but, on the whole, the turn remains the same as it was when previously shown at the Bronx house.

A Keystone Comedy closed the bill.

H. G.

NEW BRIGHTON

The current bill at the New Brighton is not up to its usual standard. Beach audiences have become accustomed to excellent bills at this theatre, and, while the present one has its bright spots, it has not that degree of general excellence which has become characteristic of Brighton bills.

The show starts off with "Circus Day in Toyland," presented by Mme. Jewell, who makes her manikins go through a little show of their own. This style of an act has become passé. It is no longer sufficiently novel to amuse the vaudeville goer, and, with the novelty lost, there is little or nothing left to recommend the turn. There is no particular entertainment in watching manikins put through a series of stunts. The Punch and Judy style of entertainment is over, and no better evidence of this fact is needed than the silence which greeted the finish of the offering at this house on Monday afternoon. There was no applause whatever, and Mme. Jewell did not appear for even a single bow.

In the second spot, Bennie and Woods demonstrated how easy it is to get along with but little talent. The violinist plays but fairly, while the pianist plays passably. There is nothing strikingly original about the act except the air of complete indifference worn by the violinist. This air is, no doubt, put on for effect, but it is questionable whether a vaudeville audience likes being ignored. However, the team more than got by.

Thomas Dugan and Babette Raymond are one more team who depend chiefly upon the mishaps to their stage automobile for laughs. But the act is worked out nicely, and there is really a lot of good humor worked around the collapsible "Ford" that the pair try to crank up unsuccessfully.

Marie Stoddard, doing her Vaudeville Caricature, was well received.

While a portion of the audience liked the Greater Morgan Dancers, to a larger portion the act dragged considerably.

In the first place, the turn is entirely too long. In three dancing episodes, a historical Roman story is unfolded which is not easy to follow unless one has thoroughly acquainted himself with the synopsis on the program. If, for instance, the Morgan Dancers presented three short dance stories instead of one long dance story in three scenes, it would be better. In its place, the act, as it stands, would be perfect. By its "place" this reviewer means a presentation before an audience that is composed of a class which appreciates the higher arts to a fuller extent than does a mixed vaudeville aggregation.

In passing it might be remarked that there is no need for the "Youth" to wear as little as he does.

After intermission, Craig Campbell presented the second high class act on the bill and was well liked. He, perhaps, received the biggest hand of the afternoon, and his sailor song, which he says he sung by request, took him off nicely.

The Four Mortons—Sam, Kitty, Martha and Joe—were a big hit. Papa and Mama Morton do the brunt of the work and set a pace which is hard for the younger generation to follow.

But it was a bad day for the Mortons on Monday. Mrs. Kitty ripped her skirt early in the proceedings and went through the act with several shreds hanging from her dress and Sam Morton lost his shirt studs or forgot to put them in his shirt, going through the latter part of the act with an open shirt front and looking anything but neat. The two younger Mortons assist near the end of the act and did their parts well.

The Novelty Clintons, assisted by "The Girl with the Smile," closed the show with an exceptionally good act. Clinton's jumping feats are little short of marvelous.

H. G.

VAUDEVILLE

5th AVENUE

After the pictures, Jack and Kitty De Maco presented their ring act, which they call "The Garden of Recreation."

The rise of the curtain discloses the performers dressed in tennis costume seated in a rustic swing and, after a little lover-like pantomime, the girl exits and the man detaches the swing and hooks on its place two rings, made to represent tennis rackets.

Upon these, this team does a Roman ring act. They are capital performers, working with ease and grace and make an excellent stage appearance. The act is presented in a showy manner with a special set in two and their trappings masked to give it a rustic appearance. It is one of the neatest and best presented acts of its class and merits the approval of any audience.

Leonard and Whitney, man and woman, were seen in a clever skit entitled "Duffy's Rise." The act is about an Irishman, past middle life, who had lived his life as a laborer and suddenly gets rich through selling his little plot of land to a railroad. He marries and his wife wants to climb the social ladder. A letter informs him that he is poor again and he joyously dons his old working clothes, with clay pipe and dinner pail.

His joy is short-lived, however, as word comes that his friend has re-invested his money and he is richer than ever. This skit is filled with bright lines and the man gives to it a pleasing Celtic touch. He and his partner do good work.

Lydia Barry, with her character talk and songs, scored the great big hit of the bill. She opened with a song about a hat and follows it with a song about a widow and then rendered one about a dream. Miss Barry has long been noted for her ability to get the most possible out of a song, and her rendition of the three above mentioned was up to her standard. She introduced patter between verses in her own clever style and deservedly scored a great big hit. She was assisted by a young man at the piano. The audience refused to let her go until she had responded to several encores.

Weber, Beck and Fraser, three men, presented a song and pianologue act and proved themselves to be good entertainers. None of the three is a solo vocalist, but their voices blend well and they put their songs over to good advantage. There seems little reason for their introduction of some effeminate business. The boys are showmen and do not need such stuff to get laughs.

Bob Francis Yates and Evelyn Garson presented a skit called "Consequences" and were well liked. (See New Acts.)

John Geiger, with his talking violin, played himself into the good graces of the audience. Geiger not only plays well, but is a good showman and knows how to put his material over. The "talking" part of his violin is cleverly done and gets laughs.

Hirschoff's Gypsies in "A Night in a Gypsy Camp," closed the bill. This is a Russian dancers' act in a new dress. The rise of the curtain shows a special set on full stage, with tents, camp fire, etc., and landscape drop showing perspective. There are four men and three women in the act, and they are discovered sitting around the fire playing mandolins. When the curtain is up, they sing a little and the woman starts dancing, to be joined shortly afterward by three of the men. The fourth man then does a solo dance.

The feature pictures included a Universal and a Keystone comedy. The Hearst-Pathe Pictorial Review showed, among other views, the reclaiming of the French territory from which the German army has been driven. E. W.

FRANK CHICK RUNNING HOTEL

Frank Chick, formerly of the bicycle act, "Chick and Chicklets," is now in the hotel and cabaret business at Brookhaven, Long Island.

NEWS OF VAUDEVILLE DOINGS

(Continued from Page 6)

EDDIE RUTH IS MARRIED

Miss Carrie Cassady, daughter of Alason Cassady, the carpenter at the Hippodrome, was married August 6th to Eddie Ruth, bugler of Company H, Second Infantry, Conn. Ruth was to present a new act, "The Spy," this season. Mrs. Ruth will probably be in the cast of her husband's act after he returns from the war.

HELEN RAFTERY BOOKED

Arrangements were completed on August 8th with Billy Halligan, by which Helen Raftery is to go on a tour of the United vaudeville houses in "Somewhere in Jersey." The company will open at the Orpheum Theatre, Montreal. Miss Raftery was booked last year with Kenneth Davenport in "The Bridal Path."

GEHART HAS ANKLE LANCED

H. Stewart Gehart, of the "Danse Fantastiques" act, sprained his ankle while dancing at the Palace Theatre a couple of weeks ago and irritated it further by working at Brighton the next week so that it is now necessary to have it lanced. The act is laying off meanwhile.

DEVOY HAS NEW ACT

Arthur Devoy and company will appear in a comedy sketch by Emmett Devoy, entitled "Evidence," at Fox's Jamaica Theatre, on Aug. 23. Those who will assist Devoy in the act include Laura Emily Lorraine, Marjorie Main, A. M. Doerr and Jack Crane.

DRAFT GETS HARRY WILLIAMS

Harry Williams, a vaudeville performer, has been found physically fit to fight for Uncle Sam and claims no exemption.

ACTORS TO HELP SAILORS

The commissioned officers of the naval base at Whitestone, L. I., have arranged a special benefit for the sailors on August 24th at their headquarters. The following have volunteered to appear: Frank Tinney, James J. Corbett, Lambert and Ball, Houdini, Claire Rochester, Tobey Claude and William Smythe.

M. S. Benthall will be in charge and Senior Officer R. R. Riggs of the U. S. S. Wasp will supervise the details of the affair.

LIGHTS AID DICK MOORE

FREEPORT, Aug. 13.—A benefit performance under the auspices of the Lights was given at the American Theatre this evening and \$300 was raised to aid Dick Moore, formerly of Kileen and Moore, and brother of Tom Moore, who has been incapacitated through sickness. Fifteen acts appeared at the performance, presented under the direction of Jack Magee.

BOYLE AND BRYANT SIGNED

Jack Boyle and Kitty Bryant have signed to appear as the featured principals for next season with the "Four Husbands Company." The act is now in rehearsal and will appear at Brighton Beach the week of August 27th.

NEW ACT IS FORMED

Frank F. Moore, of Florence and Frank Moore, and Joe Whitehead started rehearsing last Monday morning in a new vaudeville combination to open the latter part of this week out of town.

RAY COX COMING EAST

Ray Cox will make her reappearance in Eastern vaudeville in Washington, D. C., on Sept. 3 under the direction of M. S. Benthall.



JOSEPH L. BROWNING

He is appearing this week at Henderson's Music Hall, Coney Island, where he is adding to the mirth of a nation with his novel monologue entitled "A Timely Sermon."

AMERICAN

The usual full house was in evidence in the theatre on Monday night, while nearly every seat on the roof was filled.

Ryan and Juliette, man and woman, opened the bill. They started off with a song and dance. The man then danced alone and his partner followed with a song and an eccentric, high kicking dance. They finished with an eccentric soft shoe dance. They make a good appearance and are capital dancers. The woman has a pleasing personality and wears very attractive dresses, making two changes. The act came in for a good round of applause.

The Two Dolce Sisters sang themselves into the good graces of the audience in number two position. They open with one sister at the piano while both sing a medley. Then, with the orchestra to accompany her, one sings an Irish song. Her sister follows with a popular number and then they render a negro song together. For an encore, they gave a song, finishing with a dance. They scored a good-sized hit.

Cunningham and Marion, two men, followed in their "acrobatic talk fest." They are remarkably clever acrobats and one of them is also a good rough comedian. The lighter man is probably the best tumbler. He does a double twisting back flip-flap and front twister somersault that are "corkers." He also does some remarkable high kicking with one and two feet, using the "jump-kick." His partner does some clever tumbling falls and recoveries. Between stunts they do their comedy work and keep up an almost incessant patter. They work with plenty of "pep" and the hearty approval accorded their work was well deserved.

Ward and Pryor, man and woman, gave "Tid-Bits in Vaudeville." The man is a Dutch comedian and the woman a sourette. They open with comedy talk which the woman follows with a popular song. Her partner renders a comedy number and then they indulge in a comedy love scene, with a song by the woman at the finish. The man, at times, is a bit too broad with his comedy. They went off to a good hand.

George and May Le Fevre, next to intermission, presented a dance number which was notable from the fact that their act is not entirely made up of the modern cabaret dances. Their first is an acrobatic and spinning dance and this is followed by solo dances by the man and his partner. For a finish they give a new idea of a cake walk. The woman wears three complete changes of costume, each of which is pretty. They were well liked.

The Romany Trio, three women, followed intermission. They offer an instrumental act with piano, violin and cello. They played four numbers, one being a solo on the piano which was a fine example of syncopation. They are clever performers and the audience showed its appreciation of their work by demanding an encore.

"Do Your Bit," a sketch on the present food condition by Neil Twomey, was well acted by a little company of three men and a woman. (See New Acts.)

Wheeler and Moran, two men, who style themselves "The Jazless Jesters," scored the comedy hit of the bill. They opened rather slow, but when the comedian began to talk to the audience he soon had the house with him.

The Hennings, man and woman, in closing number, presented a rather novel juggling act. Their club work is especially good.

ACT HAS NEW PARTNER

Nate Cole and Frank Davis, of the vaudeville team of Cole, Russell and Davis, have returned from a vacation and are rehearsing a new act. Miss Russell is being replaced by Lorell Gibson, formerly of "Experience." The team will retain its old name and expects the coming season to be one of the best.

VAUDEVILLE

JOYCE, WEST AND SENN

Theatre—Royal.
Style—Song and dance.
Time—Fifteen minutes.
Setting—In one.

The team consists of two men and a girl. One of the men plays the accompaniments for the other two, who sing and dance.

The act opens with a song duet about an old-fashioned couple, the pair appearing in old-fashioned costumes. They follow the song with a dance. After this number the man does an eccentric solo dance. The girl then sings about a maiden who was "too good to be true," assisted now and then by the man at the piano. The girl and the other man then do a number of fancy dancing steps. A piano solo follows. Then the dancing pair finish with a cakewalk.

The trio have chosen a rather ordinary routine and have made a first-class act out of it. It is not so much what they do as the way in which they do it. In other words, the trio possesses real talent. They need not resort to hokum, to elaborate sets, or to novelty punches to get their stuff over successfully. Theirs is one of those rare acts that is going to get over entirely upon its merits.

The man at the piano is an exceptionally fine player, and both in his accompaniments and in his solo work, his playing stands out markedly.

The other man and the girl are exceptionally graceful dancers and show a good sense of values in not overdoing any particular part of their work. The cakewalk finish is a dandy closer and a strong finish to a strong act.

The singing is rather weak, but it is the dancing upon which they depend for their hit. There is, happily, very little singing in the act.

Joyce, West and Senn are slated for a long and successful route over big time.
H. G.

THOSE THREE VOICES

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Three men, in full dress, sing a number of songs of the high class order. The first number is a novelty song, sung first in Italian and then repeated in English. The trio then sing "The Rosary," after which it renders the Toreador number from "Carmen." The basso, assisted by the others, renders a number, and then the trio closes with an aria from "Rigoletto."

The men possess good voices and render their numbers pleasingly. The routine might be made stronger by putting the basso's specialty after "The Rosary" and then closing with two big numbers—"Carmen" and "Rigoletto." The act, though, is more than passable as it stands.
H. G.

CHESTER'S CANINES

Theatre—Eighty-First Street.
Style—Posing dogs.
Time—Ten minutes.
Setting—Special.

Four trained dogs pose for a number of pictures which resemble plaque and statuary work, including Cast Off, the Lost Playmate, and the Lone Watch.

The dogs are trained wonderfully well and the act is a classy one of its kind. It is worthy of closing any vaudeville bill. Between each pose the curtain drops, while the dogs are being posed for the next picture. The only weak spot in the act is that it takes too long to pose the dogs, more than fifty seconds transpiring between several of the poses, which makes entirely too long a wait.
H. G.

NEW ACTS

(Continued on Page 23)

EVERETT AND MARQUISE

Theatre—Eighty-First Street.
Style—Song and dance.
Time—Eleven minutes.
Setting—Special.

Everett and Marquise, billed as formerly of "The Blue Paradise," are a neat man-and-girl team. They have dressed their act in excellent taste, but are rather shy on talent. The excellent dressing of the act cannot cover this defect and the act ambles along very slowly.

The pair open with the waltz song from "The Blue Paradise," but the girl's voice mars the number. The next number is sung by the man dressed in Red Cross attire. It is put over only fairly, and, in passing, we would suggest that the man learn to salute more correctly. A toe dance by the girl stands out as the best thing in the act, and is very well done. He sings an aria from "Carmen," after which the pair dance to a close. This last number is all wrong for the "Toreador" song from "Carmen" is surely not the kind of a number to be danced to. He sings the song seriously, but following it up with a vaudeville stepping dance makes the whole number absurd.

The act might make a flash on small time, but there is little to recommend it.
H. G.

VERA BURT & CO.

Theatre—Harlem Opera House.
Style—Singing and dancing novelty.
Time—Thirteen minutes.
Setting—Special in two.

The entire color scheme of this act is black and white. The drop and all the costumes follow out this idea to very good effect.

After Miss Burt introduces the act, in song, the drop separates, disclosing five boys, who assist her in the act. The quintette then does some fancy stepping in unison and the girl renders a Dixie number, assisted by four of the boys, following the song with a dance. The fifth boy then does a specialty dance which is performed very well, the boy's stepping being somewhat along the lines of Pat Rooney's. Assisted by two of the boys, Miss Burt sings a Chinese number, following it up with a dance. Two of the boys do some fancy stepping, after which the act closes with an ensemble patriotic number that has a snappy dance finish.

The act is well put on. Not only does Miss Burt possess talent, but those who assist her are talented, as well. And Miss Burt is big enough, or sensible enough, to let each member of the company do his bit and get his share of the applause.

The act is quite flashy and a winner.
H. G.

HORN AND FARRIS

Theatre—Eighty-First Street.
Style—Singing.
Time—Ten minutes.
Setting—In one.

Two men, of neat stage appearance, render a number of high class vocal selections in a way that pleases. One of the men possesses a falsetto singing voice and renders a selection so that it sounds like a soprano solo. In the duet numbers the voices of the two men blend well.

This is an act that will find its strongest appeal in the better grade of vaudeville houses.
H. G.

GILBERT AND FRIEDLAND

Theatre—Henderson's.
Style—Singing.
Time—Twenty minutes.
Setting—In one.

Billed as headliners, and, in the next to closing position on the bill, L. Wolfe Gilbert and Anatol Friedland upheld the stellar honors conferred upon them by the management of the theatre when they stopped the show Wednesday afternoon. With the placing of the cards announcing their appearance there was an outburst of applause which continued throughout the act after the rendition of each number.

Friedland, clad in white trousers and a blue coat, with Gilbert in white striped trousers and a light tan coat, rendered three of their new compositions, after which they sang the choruses of their old-time compositions. In fact, the only thing lacking was the song book boy in the lobby after the show, shouting "get the best sellers now."

The opening number was a song announced by Gilbert as a satire on love, followed by two others. For the last one there was a woman soprano planted in a box, who sang the second verse and chorus, to help along.

After these numbers were disposed of Gilbert, aided by the woman, sang his old-time compositions.

With the following that this team seems to have, there is no doubt but that they would greatly help the box-office in any house they might play.
A. U.

HARRY AND KATE SUTTON

Theatre—City.
Style—Novelty entertainers.
Time—Fourteen minutes.
Setting—Special set. Full stage.

This act, a page from the regular type of musical comedy, represents a perfume shop, with the chief figures a salesgirl, a clerk and a janitor.

The plot, such as it is, centers about a "love perfume," which is supposed to cast a charm over those upon whom it is sprinkled.

The clerk uses it upon the janitor, who gives up his money. The girl then gets the money, after which the janitor works the love charm on the girl to get it back. There are several musical numbers, a song in Irish dialect by the janitor and a novelty fife solo played by him, to which the young clerk does a clever acrobatic dance. The girl, jumping out of a large, especially constructed powder-box, then dances.

The idea upon which the act is based is a good one, but the comedy talk could be improved. With a brushing up of this defect the skit would become very acceptable.
H. B.

NAGEL AND GREY

Theatre—Proctor's 58th Street.
Style—Man and girl act.
Time—Twelve minutes.
Setting—In one.

Nagel and Grey, a man and a girl, have an act that runs along conventional channels without ever rising above standard.

The two start off with some cross-fire conversation and gags that contains several old jokes, as well as several new ones. The man then gives several imitations and follows this stunt up with a whistling song. The pair then give a drama burlesque, after which they finish with a dance.

The turn is of small time calibre.
H. G.

GREW, PATES & CO.

Theatre—Fifth Avenue.
Style—Playlet.
Time—Sixteen minutes.
Setting—Special.

There are three characters in this playlet, which is entitled "Solitaire." They are a young husband and wife and the husband's older bachelor brother.

The pair have had a spat over "baby Dickie," which, the audience is led to believe, is a baby. But it later proves to be only a dog. During the trouble though both husband and wife come to the brother's bachelor apartment to relate their imaginary troubles, where the bachelor patches things up by a clever ruse.

He pretends he is madly in love with the wife and is glad that the spat between the young pair is serious, for, after a divorce is granted, he can marry the girl. When he begins his love making, the husband's ire against his wife cools and he seems to be troubled over the prospect of losing her. She, in turn, does not seem to relish the love-making of the bachelor brother. And so, in the end, the married pair are re-united and the bachelor, laughing over the success of the ruse, goes back to his game of solitaire, which he was playing before the pair had interrupted him.

The plot is interesting, and the characters are passably acted. All in all, the playlet is very amusing.
H. G.

BARRY GIRLS

Theatre—Fifth Avenue.
Style—Sister act.
Time—Fifteen minutes.
Setting—In one.

The Barry Girls, formerly with George Felix, are presenting an exceptionally good sister act with a clever routine, capably handled.

In the opening song, the girls introduce themselves to the audience. The smaller of the pair then dances, while the other girl plays the piano, after which the two sing. Some talk follows. Miss Emily then sings, and follows the song with a dance. Next, Miss Clara sings a novelty Irish number. They finish with a Chinese duet and dance.

With such a wealth of good and original material, there are one or two unoriginal bits which would be better discarded. The line in the introduction song, in which they explain that "they are just two girls trying to get along," is entirely too reminiscent of Jean Lewis and Virginia White, who use this phrase on their billing and sing a song with a similar title. The "kimono" gag is old and should be eliminated.

Miss Emily is a graceful dancer, and Miss Clara possesses a heap of personal magnetism that does much toward putting the act over. The act should find the road to big time a smooth one.
H. G.

YATES AND GARSON

Theatre—Fifth Avenue.
Style—Sketch.
Time—Fourteen minutes.
Setting—Special drop in one.

Bob Francis Yates and Evelyn Garson have in "Consequences," a skit a little out of the ordinary.

It tells of a wife who is jealous of the attentions paid her husband by other women and his attempt to cure her by writing a letter to himself, with a girl's name signed to it. At the opening, Miss Garson appears dressed in male attire and Yates appears in woman's clothes, posing as the "other woman."

At the finish Yates changes to men's clothes behind a transparency in the drop in view of the audience, sings a song and is joined by Miss Garson in the attire belonging to her sex.

They are assisted by a man who does a policeman bit. The act pleased. E. W.

DRAMATIC and MUSICAL

"THE INNER MAN" WITH LACKAYE OPENS AT LYRIC

"THE INNER MAN."—A comedy-drama in a prologue and three acts by Abraham Schomer. Presented Monday evening, August 13, at the Lyric Theatre.

CAST.

Prologue.
Hon. James Brooks.....Frederick Esmelton
Hon. Wm. Elvin.....Harry Davenport
Dr. Frederick Simons.....Ray L. Royce
Hon. Justice Theodore Johnson.

Wm. Balfour
Mrs. Sampson Werrington.....Grace Henderson
Mr. Sampson Werrington.....Eugene Ormonde
Mr. Raymond.....Chas. White

The Play.

Dick Bolger (known as "Devil Dick")
Wilton Lackaye
Jack Slapmore.....Richard Tabor
Frank Kepper.....Thomas A. Magrane
Mr. Raymond.....Chas. White
Constantino Granillo.....Antonio Salerno
Enrico Pascale.....Albert Prisco
A Butler.....George Rand
Mrs. Werrington.....Grace Henderson
Mr. Werrington.....Eugene Ormonde
Lisa.....Maud Hannaford
Elsie Bolger.....Julie Herne
Flossie.....Lillian Roth
Rose Edwin.....Edna McCauley

Abraham Schomer, who will be remembered as the author of "To-Day," a play which furnished Broadway with a real dramatic thrill two seasons ago, has in his latest work, "The Inner Man," a play which if it lacks the strength of his earlier effort, offers much that is at least novel.

The play opens with a prologue, the scene representing a meeting in the theatre of the Society for the Reformation of Criminals. The chairman and the secretary are on the stage and the former calls upon various men to come to the platform and express their opinions on the question. He calls upon an attorney, a physician and a judge, all of whom, however, state that it is their belief that a criminal cannot be reformed. A philanthropist and his wife express themselves to the contrary, and the argument becomes so heated that a wager is made by the philanthropist that he can within a year reclaim by kindness a notorious criminal who has served the greater part of his life in prison.

The working out of the philanthropist's plan of reformation is, of course, the play. The benevolent man and his wife find the criminal who has recently been discharged from prison and astound him by offering him a position to take charge of a branch of their charitable work. The criminal accepts and a few months later is found in the rich man's home a trusted distributor of an enormous charitable fund.

His progress is all the philanthropist hopes for, but just at the time when it seems that the better nature of the criminal has triumphed and kindness has reclaimed him he reverts to type. He goes on a debauch, gambles away the funds entrusted to him and returns in the middle of the night to rob his benefactor.

At the last moment, however, the inner man triumphs and, falling upon his knees, the criminal confesses his intent and begs forgiveness. The play is well staged and gives Mr. Lackaye many opportunities in the role of "Devil Dick," the criminal whose reformation is sought. He gives a fine, virile characterization, and his work was admirable throughout. In the second act in particular, where in the rich man's home he interviews those who call for charitable help, his performance was a delight.

The players in the prologue went through their parts with much realism and Maud Hannaford, Julie Herne and Richard Tabor were excellent in their parts.

WHAT THE DAILIES SAY.

Herald—A play of uplift.
Tribune—Shallow psychological drama.
World—Agreeable evening's entertainment.
Times—Material hackneyed.
American—Appeared to hold attention of audience.

"RAMBLER ROSE" CAST COMPLETE

In the "Rambler Rose," the new Jacob-Smith musical play, which will be given at the Empire next month with Julia Sanderson and Joseph Cawthorn, the following principals are announced: Ada Meade, Cheridah Simpson, Kate Sergeantson, Gladys Siddons, Ethel Boyd, Doris Pedro, Wilma Walton, Thomas Conkey, Stewart Baird, George E. Mack and W. H. Bentley.

"THE VERY IDEA" AT THE ASTOR WINS ITS FIRST NIGHT AUDIENCE

"THE VERY IDEA."—A comedy in three acts by William Le Baron. Presented Thursday evening, August 9, at the Astor theatre.

CAST.

George Green.....Mr. Purnell Pratt
Gilbert Goodhue.....Mr. Ernest Truex
Marion Green.....Miss Josephine Drake
Edith Goodhue.....Miss Dorothy Mackaye
Dorothy Green.....Miss Ruth Collins
Nora Tracy.....Miss Florence Oakley
Joe Garvin.....Mr. William P. Carleton
Alan Camp.....Mr. Richard Bennett
Miss Duncan.....Miss Mabel Allan

The programme calls the "The Very Idea" a comedy, but William Le Baron, its author, who, in the past, has confined his writings to the musical comedy stage, has written one of the cleverest little farces seen in many seasons.

The subject of Eugenics has been handled by playwrights before this, but never in a farcical manner, and that is what Mr. Le Baron has done in "The Very Idea."

The audience at the opening performance was a trifle dazed at the frankness of the play, especially in the first and second acts, but, at the end, the auditor goes home with nothing but the recollection of having seen one of the most amusing plays of many a day.

The play tells of how a eugenist insists that it will be a great mistake for his married sister and husband to adopt a child from an orphan asylum. The fact that they would know nothing of its antecedents would leave them continually groping in the dark, and in spite of the child's training, he might grow up just the reverse of what they would want their child to be. The only safe way, he states, is to select, beforehand, the parents of their child. Their maid and chauffeur, are, by coincidence, in love with each other and are offered a large sum of money to give up their child-to-be for adoption. They accept, but after the child is born they refuse to give it up according to agreement.

All ends happily, however, for, just as the curtain falls, Mrs. Goodhue whispers some very joyous news.

Ernest Truex, as the young, tactless and foolish husband, was the life of the piece. While it must be said that, occasionally, he overacted the role of the simple little husband, his blunders were screamingly funny.

Richard Bennett played the part of the heartless eugenist with his usual restrained poise, and Florence Oakley, the maid who becomes the mother of the eugenist's experiment, was exceptionally good. William P. Carleton, as the chauffeur, was well fitted, physically, to be the eugenic father and the balance of the cast was good.

WHAT THE DAILIES SAY:

Tribune—Upbrausingly laughable.
Times—Original and funny.
Herald—Amuses and almost shocks.
World—Decidedly clever.
Sun—Delighted the audience.
American—Amusing at times.

PEMBERTON JOINS HOPKINS

Bröck Pemberton has left the position of acting dramatic editor of The New York Times to join the forces of Arthur Hopkins.

"FRIEND MARTHA" AT THE BOOTH A PLEASING COMEDY

"FRIEND MARTHA."—A four act comedy by Edward Peple. Presented Tuesday, August 7, at the Booth theatre.

CAST.

Godfrey Mayhew.....Edmund Breese
Sarah Mayhew.....Lizzie Hudson Collier
Martha Mayhew.....Olza Waldrop
Aaron Quane.....Sydney Greenstreet
Arabella Neeks.....Florence Edney
Ruth Grellet.....Helen Lowell
Colonial Shirley.....Chas. A. Stevenson
Harry Shirley.....R. Leigh Denny
Judge Garnett.....Wallace Erskine
Job Fox.....John L. Shine
Jonathan.....Arthur Hyman

A Quaker romance of the period of 1830 is "Friend Martha," and Edward Peple, its author, has written rather more of a story than a play for there is little dramatic action in the piece which takes four acts to unfold.

Mr. Peple has also, to a large extent, removed popular impressions regarding the peaceful religious sect, for he pictures them a stern, hard-hearted and unforgiving people. The story deals with the experiences of a young Quaker maid who loves to laugh and sing about her work, and these harmless pleasures are looked upon by her stern father and other members of his sect as sinful.

To remove these sinful traits from her character and also to place her where she will be removed from the possibility of acquiring even greater faults, the father plans her marriage to a Quaker elder. The fact that the elder has been twice married and widowed, is more than twice his daughter's age, has no weight with the father, and at the beginning of the play is planning to force the young girl into an immediate marriage.

This is frustrated by the arrival of a gay young man from Philadelphia, who, losing his way while hunting, arrives at the house, finds the young maid alone and straightway falls in love with her and she with him. The day for her marriage, however, is fast drawing near, and in true romantic style the couple elope by means of a secret passage, the entrance to which has been concealed for years by means of a large portrait over the mantelpiece.

Their extreme youth, however, prevents their wedding, and in an inn near Philadelphia they are discovered by the young man's father, and just as explanations are being made the girl's father and the deserted elder arrive and the poor maid is packed back home again, where she is summoned before the Quaker congregation, who hear the story and are to pass sentence upon her for her sinfulness.

In the midst of the meeting the heart of the old father softens, and he consents to her marriage, even though the groom is not of the Quaker faith. The elder is left disconsolate, although two old spinsters have throughout the play tried in every way to show him their desire to console him.

Olza Waldrop played Martha with a simple charm which was a delight, and R. Leigh Denny, as her lover, carried off his part with great dash.

Edmund Breese did excellent work as the stern father, and Sydney Greenstreet brought the part of the rejected elder into much prominence. Lizzie Hudson Collier gave a fine performance as Martha's mother, and Helen Lowell and Florence Edney were capital as the spinsters.

WHAT THE DAILIES SAY.

World—Has emotional appeal.
Herald—Childish in simple plot.
Tribune—Simple and slow-paced comedy.
Times—Rarely beautiful scenes.
Sun—Is altogether harmless.
American—Recalls the long ago.

"EYES OF YOUTH" PRODUCED

ATLANTIC CITY, N. J., Aug. 13.—"Eyes of Youth," a three act comedy drama by Charles Guernon and Max Marcin was given its initial production to-night at the Apollo Theatre by A. H. Woods and the Shuberts. Marjorie Rambeau headed the company. The play will open at the Maxine Elliott Theatre, New York, next Monday night.

"MARY'S ANKLE AT THE BIJOU IS A ROLLICKING FARCE

"MARY'S ANKLE."—A farcical display in three views, by May Tully. Presented Monday, August 6, at the Bijou Theatre.

CAST.

Doctor Hampton.....Bert Lytell
"Chub" Perkins.....Leo Donnelly
Stokes.....T. W. Gibson
Clementine.....Mae Melville
Mrs. Merivale.....Zelda Sears
Mary.....Irene Fenwick
Mrs. Burns.....Adelaide Prince
G. P. Hampton.....Walter Jones
First Steward.....Barnett Parker
Second Steward.....William J. Morrissey

"Mary's Ankle," the first dramatic offering of the season, is according to the billing, presented with the sole object of furnishing entertainment. And it does.

The story deals with the experiences of three poverty stricken young men, a doctor, a lawyer and a prospective financial man, all of whom were school mates together but who for some reason failed to get on. The doctor is most fortunate of all as he gets office rent free from his landlady, who, imagining herself a prey to all the ills of the flesh, consults him daily for treatment for her supposed ills. Her imaginations are not shared by her daughter, Clementine, however, who looks upon both her mother and the doctor as different kinds of an impostor.

At the rise of the curtain the three friends are planning some means to raise money, and the future financial genius suggests as a sure way that the doctor write home to his rich uncle in Fargo that he has just married, and that from the wedding gifts he is sure to receive sufficient money to carry them over their present difficulties can be realized. They look in the telephone book at random for a name and select Mary Jane Smith, and send the invitations.

In due course of time the presents arrive, but instead of being of value to the men are chiefly female garments for the bride. As they are bemoaning their fate an automobile accident occurs in the street and a young woman is brought in suffering from a badly sprained ankle. Her name oddly enough she says is Mary Jane Smith and her appearance is closely followed by a telegram from the doctor's uncle that he is now in New York and will call in person to congratulate his nephew and meet the bride. The girl consents to pose as the young doctor's bride for a brief period, but the whole party is thrown into consternation upon the arrival of the uncle, who insists upon packing the young couple off to Bermuda and engages for them the bridal suite on the boat.

Bert Lytell as the young doctor, and Leon Donnelly, the young man of business, gave capital performances, while Mae Melville recruited from vaudeville, scored a genuine hit as Clementine, the landlady's daughter. Zelda Sears, as the landlady, was excellent, and Walter Jones as the doctor's wealthy uncle gave one of his best performances. Irene Fenwick, the Mary whose ankle caused all the trouble, was charming, and to her much of the credit of the piece's success is due.

WHAT THE DAILIES SAY:

World—Sparks with smart, slangy humor.
Herald—Brisk finish, but wobbles at start.
Times—Always light, sometimes funny.
American—Proved to be amusing enough.



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Assistants Should Get Credit

There seems to be a growing tendency on the part of vaudeville headliners to fail to give credit where credit is due, and to put their hard-working helpmates in a background of obscurity. This rather selfish method of dealing with vaudeville's lesser lights is coming more and more into vogue, and a halt should be called in justice to those who do their share without getting any credit for their labors.

It is not necessary for a vaudeville performer to share equal billing honors with those who assist him in order to reform this evil. But, in all honesty and decency, something more is due to the assistant than the general run of present-day billing. Time and again we see acts nowadays billed as John Doe and Company, the "company" proving to be one man or one girl, as the case may be, who does his or her part excellently, working even harder at times than the John Doe in question. Yet, all the honor goes to the latter, and the assistant gets no more recognition nor apparent thanks than the stage hand who follows the act and sweeps off the stage.

Many actors have gone even one step further in ignoring those that assist them and many instances come to our mind where the assistant is not even given the distinction, little as it is, of being programmed as the "company," the program containing nothing more than the name of the principal.

There is no reason for this, and it is not fair treatment of the assistant. It is a form of bad manners and makes the assistant feel that he is but a cog in the wheel. Taking the matter from a purely practical standpoint, and leaving out the question of ethics, the assistant would be spurred on to better and more effective work if given some recognition, and the least that could be done for him would be to put him in the "assisted by" class, with his name in small type.

In nine cases out of ten, the omission of the assistant's name is the result of professional jealousy, which does more to keep the work of the performer down than any other single thing.

After all, when pay day comes around, the head of the act gets his satisfaction in a much more substantial check than is received by those who help him. This should be more than enough solace to him and it costs him nothing to give a bit of formal and just recognition to those who aid him, and to put his assistant in a class above the stage hand and the card-boys.

Answers to Queries

M. L. H.—Ann Murdock began her stage career under the management of the late Henry B. Harris.

P. R. S.—Mme. Nordica died in Batavia, Java, May 10, 1914, after a long illness, from pneumonia.

S. T. F.—A is right. David Warfield appeared in "The Music Master" at the Academy of Music, New York.

E. L. R.—Jane Cowle was in the cast of "Within the Law" when it was first presented at the Eltinge Theatre.

C. C. B.—John Drew played the role of Prosper in Charles Frohman's revival of "A Scrap of Paper" in May 11, 1914.

R. B. A.—William Farnum played the role of David in the production of "The Shepherd King" at the Garden Theatre.

N. A. B.—Julian Eltinge appeared in "The Crinoline Girl" at the Knickerbocker Theatre, New York, on March 16, 1914.

F. P. M.—"Peg o' My Heart," with which the Cort Theatre was dedicated, had a run of seventy-one weeks at that house.

G. K.—Orville Harrold was singing in vaudeville when Oscar Hammerstein "discovered" him and put him in Grand Opera.

W. B. E.—"Seven Keys to Baldpate" was first seen in New York at the Astor Theatre, where it had a run of twenty-eight weeks.

H. S. T.—A is wrong. "A Pair of Sixes" played at the Longacre, while "Too Many Cooks" was at the Thirty-ninth Street Theatre.

T. A. W.—Fuller Mellish played Jacques in Margaret Anglu's production of "As You Like It" at the Hudson Theatre, New York.

S. U. M.—Klaw & Erlanger, with one or two associate managers, built the New Amsterdam and the Liberty Theatre. The latter house was originally planned to be the New York home of the Rogers Brothers productions, a plan which was soon abandoned.

N. S. W.—B. F. Keith, several years before his death, leased a theatre in London with the intention of presenting three-day vaudeville there. He abandoned the enterprise, however, and the house was used for dramatic purposes. He relinquished the house at the expiration of his lease.

H. T. T.—The Broadhurst Brothers, George H. and Thomas, produced "What Happened to Jones" and "Why Smith Left Home," both written by George H. Later, the producing firm of Broadhurst & Currie was formed. In latter years George H. Broadhurst has devoted his time chiefly to play writing.

TWENTY-FIVE YEARS AGO

The Quaker City Quartet were with "Eight Bells."

Anna Boyd was the widow in "A Trip to Chinatown."

The Sea Beach Palace, Coney Island, N. Y., was playing vaudeville.

Ed. F. Rush announced his "London Sports" Big Burlesque Co.

Charles W. Held published "The Virginia Skedaddle."

Tom Hindley was musical director at the People's, New York.

WANTS OLD-TIME VAUDEVILLE

Editor, NEW YORK CLIPPER:

I wonder if those who book the vaudeville houses realize how materially the complexion of the variety bills has changed from those seen a few years ago and if these bookers realize that there are many so-called vaudeville "fans" who hanker for the old style of vaudeville and are rather bored at the new.

In the first place, "nut" stuff has been invading vaudeville so extensively that now it is predominant on every bill. The man with his monologue does more or less of the "nut" business. The girl who does a singing single thinks that she must sing a "nut" song. In the double acts, one of each team is sure to be a "nut" comedienne. The magician, with his tricks, resorts now to "nut" patter. And even the acrobats have revised their acts so that they can wedge in more or less "nut" business.

What would modern vaudeville be without a piano? The orchestra seems now to be the fifth wheel on the wagon, and practically every singer has his or her own piano player, with the result that the stage hands are kept busy shifting the piano around for the different acts, and the piano playing becomes monotonous to the audience.

But what I am driving at is this: Vaudeville no longer suggests variety to me as it used to. Now-a-days it seems to be one "nut" act and piano-singing act after another. Where are the good old playlets of former days? The number of acrobatic acts has been considerably cut down, and where are they? Where are the old slap-stick acts which were so amusing? Brokers seem to be encouraging a new school of vaudeville, and it may be that these men are following the trend of the times and giving the majority of the public what they want, but I and many other old vaudeville fans notice it with considerable regret.

Very truly yours,

Providence, R. I. J. L. HENEY.

MINSTREL MAN NEEDS AID

Editor N. Y. CLIPPER:

Dear Sir: I am writing this letter in behalf of W. W. Yonk, former owner of the "Cherry Blossom Minstrels," who is now located here affected with tuberculosis. He is in a critical condition and almost without funds.

This being a small place and mostly inhabited by Mexicans, there are not enough Americans here to properly care for him. We want to do what we can for him and any donation to him will be appreciated.

As to his condition, I refer you to Mr. H. L. Ryan, Mayor, or Mr. Walter Biggestaff, one of the leading citizens.

Yours very truly,

V. S. COOPER.
Folsom, N. Mex., Aug. 9, 1917.

THANKS GENEROUS FRIENDS

Editor, NEW YORK CLIPPER:

Dear Sir.—Through the columns of the "Old Reliable" I wish to thank the following for their kindness in assisting me to aid a poor family who lost their child and had no funds with which to bury it. I collected \$9.75, which enabled them to give their child a decent burial. The folks who were generous in their help were Mrs. O'Brien, 226 N. Franklin Street; Flossie La Van, Miss May Keenan, Margaret Sheridan and many others.

I am just recovering from a broken leg, which has kept me out of the business for three years.

Thanking you and the "Old Reliable" for its many kindnesses.

Respectfully yours,

MYRA DUMONT.

305 N. Seventh Street, Philadelphia, Pa., August 9th, 1917.

RIALTO RATTLES

A PHENOMENA OF NATURE

Daybreak will be seen on the evening of August 14 at 8 p. m.

A FRIEND IN NEED

According to most of the critics, "Friend Martha" is rather friendless.

DIFFERENT KIND OF COMMISSION

We wonder if the vaudeville agents who join the army expect commissions.

NO ROOMS AT HOTELS

Atlantic City was overcrowded this week. Eddie Foy and his family were there.

THE EXCEPTION TO THE RULE

Most folks have to pay dearly for their follies, but Flo Ziegfeld makes money out of his.

ANSWER TO QUERY!

Frankie Fay, who is going with Sam Howe's show as soubrette, is not the husband of Frances White.

IT'S A LONG LONG TIME

We read that Dillingham wants Geraldine Farrar for Century? He must think that she'll never grow old.

EXTRA! EXTRA!

What d'ye think? The Spellman circus moved. That is, the auto trucks moved from Cincinnati to Toledo.

KRAZY KOMEDY

Instead of "Sister Susie's Sewing Shirts for Soldiers," we would suggest the following title for any American camp song: "Kate Knits Knick-Knacks for her Khaki-Klad Kiddo in Kompany K."

MUSICIANS WANTED

Jimmie Hussey, who drew one of Uncle Sam's lucky numbers in the draft, says he wants to join the army band.

"What can you play?" asked a friend. "The Victrola," answered Hussey.

SEEN ON BROADWAY'S BORED WALK

Eddie Adair in an automobile with a bevy of girls.

Bertram Lytell all dolled up in a nice white suit.

Either Yansci or Roszika—we don't know which one.

James C. Morton back among us with a lot of freckles.

THE VAUDEVILLE DOCTOR

To be booked or not booked,

That is the question

That seriously affects

Vaudeville's Digestion.

For, in all the world,

There's no better doctor

Than a 40 weeks' contract

With Keith or Proctor.

BLESSINGS OF BEING DRAFTED

No policeman will tell you to "Move on!"

No one will tell you how he stopped the show.

You won't have to worry where you're going next week.

Transportation free.

No star's dressing rooms.

RHYMED INTERVIEW NO. 11

Every day you'll see him, at some printing shop, looking for some big, black type, for what he's going to pop. The war and draft mean nothing in young Nick Hanley's life. He doesn't give a little whoop for all this worldly strife. All else will shrink to nothing when his story is complete. At least, that's what he'll tell you if you ever chance to meet. The war will go right off page one of every daily paper to make room for a story of Marion Weeks' latest caper. Just what it is, we do not know, but thought we'd put you wise. And if the thing comes out in print, 'twill be a great surprise. But Hanley says it's coming, though we think the chance is slim. And if we're right about it, then the drinks are all on him.

DON'T MISS THE CLIPPER

During Vacation

THREE MONTHS FOR ONE DOLLAR

Sent to Your Summer Address.

Remit to CLIPPER CORPORATION, 1604 Broadway, N. Y.

LONDON

PARIS

FOREIGN NEWS

PETROGRAD

SYDNEY

LONDON AT A GLANCE

LONDON, Eng., Aug. 4.

Bert Lloyd's new sketch, "The Get Away," has met with success.

Mrs. Leslie Carter is presenting a new sketch entitled "The Golden Lady."

Louis Le Sine, of Jockley and Le Sine, is fighting with the colors in France.

Percy Honri scored one of his old-time hits at the Victoria Palace last week.

The run of "London Pride," at Wyndham's Theatre, comes to an end to-night.

"Until We Meet Again" is the title of the new play Carter Slaughter is presently producing.

J. Sherman-Fisher's agency has removed to Highfield, Lime Grove, Oxford Road, Manchester.

Harry Calden and Harry Ray, having completed "The Bluff Boys," are now preparing to produce it.

J. Joseph-Ellis, for some time connected with the Hippodrome, Oxford, has been appointed manager of the Grand, Clapham.

Jennie Benson, Ivy Shilling, Fred Leslie and Bert Gilbert have principal roles in Ernest C. Rolls' new revenue at the Empire.

"Reprisals" is the title of a new sketch by Horace Hunter which had its first presentation last week at the Putney Hippodrome.

Genevieve Ward will play her original role in "The Aristocrat" when Sir George Alexander "takes that play on tour" this Autumn.

The new finish written by J. P. Long for Arthur Blount's act, was well liked by the audience at the Hippodrome, Richmond, last week.

Mlle. Ratmarova announces that she will present, around Christmas time, an English version of Tolstoy's drama, "The Living Corpse."

Kitty Marsh has been successfully substituting for Cicely Debenham in "Zig-Zag" at the London Hippodrome during the illness of the latter.

After a two weeks' holiday Wee Georgie Wood resumed work last Monday in his crook sketch, "Some Detective," at the Argyle, Birkenhead.

Esme Beringer and Richard Lambert are on the Moss Tour. They are appearing in "The Pair," a playlet recently presented at the Ambassadors Theatre at a charity matinee.

"Come in Miss," in spite of the fact that it has been playing the halls for more than two years, is as popular as ever. Reginald Jenks has been with the act for sixty-five weeks.

After a short vacation Alfred Wareing's "Caste" company, headed by Albert Chevalier, has resumed its tour. Chevalier's portrayal of Eccles is accounted among the best ever given that character.

Cicely Courtneidge, having emerged from her long retirement, is now appearing in a new musical and dancing melange, the songs for which were especially written for her by Arthur Wimperis and Herman Finck and Adrian Ross and Archibald.

"Baby Mine," with Little Betty Fairfax, is doing tremendous business.

Robert Evett has arranged with Oscar Asche to produce two more new plays at Daly's.

Marie Loftus, playing the Empire, Nottingham, this week, opens next Monday at the Palladium, Southport.

"The Heart of a Thief," W. V. Garrod's newest play, was presented last week at the Grand Theatre, Halifax.

Mark Lester, returned from his holiday, has resumed his place in the cast of "The Maid of the Mountains" at Daly's.

Percy Hutchinson and Herbert Jay will present Henry Arthur Jones' new play at the St. James Theatre on September 4.

"The Silver Lining," under the direction of Francis Laidler, begins a two weeks stay at the Royal, Leeds, next Monday. It will be given twice nightly.

Henry Dana, who is settling the estate of the late Sir Herbert Tree, has received several offers from prominent managers for his rights to "The Great Lover."

Miss Tom Gallon, sister of the late author, whom she assisted in his dramatic writings, has been engaged by Gilbert Porteous, of the Ambassador's.

William Armstrong has been called to the colors and Royce Milton has succeeded him in the role of Lignol in "The Three Daughters of M. Dupont," at the Ambassadors.

It is now announced that R. C. Carton's new comedy, "The Off Chance," will be presented at the Queen's Theatre, on September 17, three days after the expiration of Violet Vanbrugh's contract for the house.

R. C. Oldham will present the "Old King Cole" pantomime next Christmas at the Prince's Theatre, Bristol. Sybil Hook, Mabel Russell, Zena Dare, George Miller and W. T. Thompson are among those already engaged for the production.

The deletion from the Finance Bill of the tax on complimentary theatre tickets is gratifying to members of the profession. The deletion is due chiefly to the efforts of the Actors' Association, through which the case was presented to the Chancellor of the Exchequer.

The purchase of His Majesty's Theatre by Oscar Asche is among the probabilities, but nothing definitely can be done in the matter until the estate of the late Sir Herbert Tree is settled. It is a fact that Sir Herbert offered the theatre to Mr. Asche several months ago.

The Royalty, which was closed for a general housecleaning, will reopen on August 21st, when Messrs. Vedrenne and Eadie will present "Billeted," a new three-act comedy by Miss F. Tennyson and H. M. Harwood. Mr. Eadie and Iris Hoey will play the leading roles.

Oscar Asche plans to celebrate the first anniversary of the production of "Chu Chin Chow," at His Majesty's, which occurs on August 31, with several novelties and changes in the play. There is no waning interest in the production, which bids fair to stay with us for several months to come.

Harry Gribben was at the South London this week.

Marsh Allen is producing a new playlet by Edwin Irwin.

Fred Barns, having recovered from his recent indisposition, has resumed work.

Charlie Rich made his first London appearance, as a single act, this week, at the Granville, Walham Green.

The Great Adler has completed his engagements in Holland and is now appearing in Copenhagen, Denmark.

Alfred Denville, with his stock company, is playing a short stock season at W. W. Kelly's New Theatre Royal, Birkenhead.

Violette Melnotte presented J. H. Darnley's new farcical comedy, "What a Catch," last week at the Duke of York's Theatre.

Robert Exett has secured the rights to a new play entitled "The Vendetta." He intends to rename the play before producing it.

"The Painted Lady" is the title of a farcical comedy by Wilfred Stephens which Bromley Challoner will produce presently.

The Empire Theatre, Southend, which has been closed for alterations and improvements, reopens next Monday with "Damaged Goods."

Bernard Hashin has decided to tour two companies of "Inside the Lines" and open them on August Bank Holiday at Folkestone and Hastings, respectively.

Gaston Mayer becomes lessee of the Court Theatre on Oct. 1. Mr. Mayer, who is with the colors in France has engaged A. S. Pigott as business manager.

Bromley Challoner started "When Knights Were Bold" on tour last Monday at Eastbourne. It pays its twelfth visit to Brighton on August Bank Holiday.

The Shakespeare Theatre, Liverpool, has opened for the Autumn season. "Carmenetta," C. B. Cochran's new comic opera production will open at that house next Monday.

T. Gordon, of the Shaftesbury Hotel, has opened a "dry pub" in Frith street, off Shaftesbury avenue, in the heart of the theatreland. Boniface Gordon, who will cater to professional people, serves a good meal at moderate price.

At the last meeting of the Theatrical Managers' Association, it was resolved to present a petition to the King praying for the removal of the Entertainment Tax. A further petition is being prepared for presentation to the Chancellor of the Exchequer by the public and is to be available for signature in theatres throughout the country.

Owing to the continued success of the Beecham Opera Co. and Old Drury, Arthur Collins has abandoned all idea of producing an Autumn drama at that house. The Beecham company which closed last Saturday return in a month and will stay till towards the Christmas holidays when Mr. Collins will present a big pantomime. The regular Drury Lane drama will be presented in the Spring.

NOTED PLAYWRIGHT DIES

LONDON, Eng., Aug. 7.—Captain Basil Hood, playwright and librettist, was found dead here today. Captain Hood was born April 5, 1864, and served for fifteen years in the British Army, from which he retired in 1898. He began playwriting while still in the army, his first effort being "The Gypsy," a one-act play. Upon his retirement he devoted his time to writing stage works. Among his best known plays were "The Crossing Sweeper," "Pretty Polly," "The Rose of Persia," "Ib and Little Christina," "Merrie England" and "The Golden Girl." Of late years his writings consisted chiefly of musical comedies and librettos and the adaptation for the English stage of foreign works of this class.

WANTS "FOLLIES" FOR LONDON

LONDON, Eng., Aug. 7.—It is reported here that one of the main reasons why Thomas Ryley sailed for New York recently was to take up with Flo Ziegfeld the proposition of bringing the annual "Follies" shows to London. While here, Ryley was a very close observer of theatrical affairs and, it is said, reached the conclusion that the Ziegfeld show, put on with American girls, would be just the thing with which to break English box office records.

LICENSE TRANSFERS GRANTED

LONDON, Eng., Aug. 7.—The announcement of the Theatres and Music Halls Committee of the London County Council shows that during the three months ending June 30 it has granted eight applications for the transfer of music licenses; one application for the transfer of a stage play license, and one application for a license for extending the hours during which premises are allowed to be open.

ACTORS TO TRAVEL FRIDAY ONLY

LONDON, Eng., Aug. 10.—Owing to the demand on the railways for war transport facilities the government is advocating a plan to have all theatrical companies and musical hall performers travel on Fridays only. If this should become a law it will have a far-reaching effect upon the theatrical business as it would eliminate Saturday performances in many places far from London.

BUSINESS IS BAD IN HOLLAND

AMSTERDAM (via London), Aug. 2.—The effects of the war are severely felt in the amusement line in Holland. The variety business is particularly bad and the theatres in this country are open only three days a week. Reports from Denmark are to the effect that conditions are about the same in that country.

CAMILLE CLIFFORD RE-MARRIES

LONDON, Eng., Aug. 9.—Mrs. Henry Lyndhurst Bruce, formerly known to the stage as Camille Clifford, was married today to Captain John M. J. Evans, of the Royal Welsh Fusiliers. Her first husband was killed in action while serving as a captain of the Royal Scouts.

MILLER TO STAR HAWTREY

LONDON, Eng., Aug. 8.—By an arrangement entered into between Gilbert Miller and Charles Hawtreys, the latter is to star in the Autumn in a new comedy by C. Haddon Chambers. Mary Jerrold will be Hawtreys' leading support.

GABY AND HARRY CELEBRATE

LONDON, Eng., Aug. 7.—To celebrate the occasion of the 150th performance of "Suzette" at the Globe, Gaby Deslys and Harry Pilcer presented in the last act a new retrospective scene entitled "Wonderful Days."

TWO RASCALS WITH RED CROSS

LONDON, Eng., Aug. 7.—The two Rascals and Jacobson, who joined the American Army on the day on which America declared war, and went to France on May 23, are serving with the American Red Cross.

STOCK REPERTOIRE

McWATTERS CO. CLOSE BEST SEASON

HAVE PLAYED SAGINAW 3 TIMES

SAGINAW, Mich., Aug. 13.—After a most successful season, both artistically and financially, the McWatters Webb Players closed their summer stock engagement here last Saturday night, with the Beach-Armstrong comedy, "Going Some."

The engagement was terminated sooner than intended, due to the opening of the vaudeville season on Saturday. The original plan was to run stock to the middle of September.

This is the third season for the McWatters Webb Players here, the first having been for sixteen weeks in the Jeffers Strand, the second, for twelve weeks, at the Franklin Theatre, and the present one, for eleven weeks, at the Jeffers Strand.

The company disbanded here after the last performance. Mr. McWatters is to join the Fifth Avenue Stock in Brooklyn, N. Y., and Miss Melvin will decide between an Eastern stock engagement and an offer by a New York manager. Manager Henkel, of the Jeffers Strand, goes on a vacation.

Not only have the McWatters Webb Players given dramas with success, but they have handled, equally well, a number of musical comedies. Their skill in the musical field was demonstrated by their performance last week of "Forty-five Minutes from Broadway." Mr. McWatters was Kid Burns, the role originally played by George M. Cohan. His skilful handling of this part demonstrated his versatility. Miss Melvin, as Mary, ran him a close second, scoring several hits with her excellent singing.

The feature number, "Poor Butterfly," an added number, by the way, sung by Edith Grey and the society chorus, was especially effective.

Victor Fletcher, the stage manager, deserves especial credit for the way in which he put on the numbers. After his training of the Saginaw society buds, they acquired an atmosphere that was decidedly professional. Others who are worthy of praise were Mr. Krueger, as the Millionaire; Mr. Webb, as Blake; Mr. Blair, as Cronin; Mr. Finn, as the Baggage Man; Miss Bowers, as Mrs. Purdy; Miss Pochelu, as the prospective bride, and Miss Grey, as the Mother. The local chorus, too, was excellent.

HUGO PLAYERS DOING WELL

RAVENNA, Neb., Aug. 7.—The Hugo Brothers Players are in their fourteenth successful season presenting up-to-date plays with special scenery and effects. The company, which is well known through Nebraska, carries a ten-piece band and orchestra and gives a concert. Chester Hugo, comedian, is featured, and other acting members with the show are: Irene Harper, Hazel Vernon, Helga Hanford, Doris Hugo, Wm. Garrett, D. Bratton, Al Clark and Ted Nicholson, and Bert and Geneva Cushman, specialties. Harry Hugo is manager and Col. M. A. Moseley is in advance.

GOODALE JOINS HUGO PLAYERS

RAVENNA, Neb., Aug. 8.—Bob Goodale, for many years identified with the leading circuses of the country, is now with the Hugo Brothers Players in the capacity of boss canvas man. He has six assistants.

KELLY STOCK READY TO OPEN

ROHESTER, Minn., Aug. 7.—The Sherman Kelly Stock Co. is ready to start the season of 1917-18 and Mr. Kelly claims to have the best company he has ever had.

PICKERT STOCK PLAYING PARKS

PALMER, Mass., Aug. 8.—The Pickert Stock Co., headed by the Pickert Sisters, Lillian and Blanche, is playing its second season of New England parks and its sixty-eighth consecutive week. The company remains in this territory till Labor Day, when it starts fair dates in New York State, presenting a repertoire of New York successes. The company plays South during the Winter as usual and is booked for a return on the New England Parks next Summer.

OAKLAND MUSICAL CO. CLOSES

OAKLAND, Cal., Aug. 7.—The Musical company at the Columbia disbanded last Sunday for a six weeks' vacation, at the end of which time it will resume work. During the company's absence, the house will be turned over to the carpenter, decorator and painter for alterations and refurbishing. Will King and wife, and his brother, Herman, leader of the Columbia Orchestra, leave this week for New York to secure new material for the new season.

JAY RAY SAVES SHOW

CHICAGO, Ill., Aug. 11.—Jay Ray, who was placed with the Lieb-Harris stock at the Wilson here last week, by A. Milo Bennett, saved the show, taking a leading part on two hours' notice. He got a long write-up from Ashton Stevens, of the *Examiner*, for his work. Four other players placed at that house last week by the Bennett and Byers agency were: Arthur Metcalfe, Clara Reynolds Smith, Frank Dare, and Ned Wilford.

SHUBERT STOCK CLOSES

MILWAUKEE, Wis., Aug. 11.—The Shubert Stock Co. closes to-night at the Majestic and will disband. Manager Neggemayer announces that the house will play Shubert road attractions next season.

E. C. MILLS ORGANIZES STOCK

OKLAHOMA CITY, Okla., Aug. 11.—E. C. Mills, of this city, is in Chicago organizing a stock company for Oklahoma City. Rodney Ranous will be his leading man.

FLORENCE MORRISON CANCELS

SAN ANTONIO, Tex., Aug. 11.—Florence Morrison last week cancelled her engagement with the Emma Bunting company, which is to open here shortly.

VIRGINIA BRISSAC QUILTS

OAKLAND, Cal., Aug. 11.—Virginia Brissac, leading woman of the Bishop Stock Co., here for the past eight months, closed her engagement on Aug. 5.

EMPRESS GETS EARL & PARKS

MILWAUKEE, Wis., Aug. 11.—Earl and Parks have joined the Empress Theatre musical stock here. They were placed by A. Milo Bennett.

JACK LEWIS ORGANIZING CO.

CHICAGO, Ill., Aug. 11.—Jack Lewis is here organizing a stock for Jamestown, N. Y., which will make the second season for him there.

BRUNO DESERTS STAGE

Will A. Bruno, late of the Fred Byers Stock Company, has retired from the stage, to become a member of the staff of a trade paper.

BLOSSOM BAIRD IS FEATURED

DULUTH, Minn., Aug. 11.—Blossom Baird is playing a five weeks' special engagement with the Lyceum stock here.

BOYLE TO OPEN STOCK

LAFAYETTE, Ind., Aug. 11.—Jack Boyle is here preparing to open a stock company at the Family Theatre next week.

ED. W. ROWLAND TO OPEN STOCK IN CHICAGO

WILL GIVE HIGH CLASS SHOWS

Chicago, Aug. 13.—Ed W. Rowland, Sr., formerly of the well known Chicago producing firm of Rowland and Clifford, has secured the Crown Theatre and will open it next Sunday with a permanent stock company to be known as the Crown Theatre Players.

Rowland, whose seasoned experience has taught him to feel the public pulse, believes the incoming season to be propitious for the launching of a stock organization of the high calibre he has planned. He considers Chicago to be among the best cities in the country for stock, and to back up his belief, reverts to the many stock companies that have been successful in this city in the past.

As to his productions he intends giving a class of shows that have heretofore been seen nowhere in this city outside of the high priced "loop" theatres and, by giving the grade of plays, is convinced that he will have the theatre-going public with him.

When asked as to his prices of admission Rowland said that he intended to make 50c. the top price, which is within the reach of the average theatregoer.

The opening bill will be "Potash and Perlmutter," with "Within the Law," "Bought and Paid For" and other successes of the same class to follow. The company, which will be composed of capable players, will include: Edgar Murray, Jr., Carl Way, Lewis Hollenger, Harry Shutan, Bob Jones, Harriet Dunsmore, Claire LeMaire, Helen Audrey and J. George Stutzman.

JANE LOWE IS REHEARSING

Rehearsals started Aug. 14 at the Warburton Theatre, Yonkers, for Jane Lowe and Her Players, who will alternate between Schenectady and Yonkers. The company will open in Schenectady Aug. 20 and Yonkers Aug. 23. Supporting Miss Lowe will be John Adair, Jr., J. J. Owens, Chas. Danforth, Chas. W. Richards, W. Francis Clark, Andrew Mac Knight and Joe Long. Minnie Louise Carter, Maud Grafton, Rose Stuben and Wm. S. Bevans will paint the productions.

TO HEAD NEW ORLEANS STOCK

NEW ORLEANS, La., Aug. 13.—Florence Weber will head the musical stock company that opens here on Labor Day. The season's repertoire will include "Flora Bella," "Naughty Marietta," "The Firefly," "The Climax" and "The Spring Maid."

SOLDIERS TO SEE STOCK CO.

CHICAGO, Ill., Aug. 11.—Eugene Peltier is rehearsing a musical stock company here which goes to Battle Creek, Mich., where 40,000 soldiers are to be encamped.

TOURING CO. TO OPEN AUG. 22

R. H. Meredith and Robert Sherwood are taking out a touring stock for repertoire which opens Aug. 22.

JOIN NANCY BOYER STOCK

DETROIT, Mich., Aug. 11.—Gene Harper and Broderick O'Farrell have joined the Nancy Boyer stock here.

GENE LANE OPENS COMPANY

PORT HURON, Mich., Aug. 11.—Gene Lane opens his touring company here this week.

BONSTELLE STOCK OPENS

BUFFALO, N. Y., Aug. 7.—Jessie Bonstelle, who last week opened her twelfth stock season at the Star Theatre here, with "It Pays to Advertise," is this week presenting "His Majesty Bunker Bean." The company includes Jessie Bonstelle, Cora Witherspoon, Flora Sheffield, Marie Curtis, F. W. Wilkes, Corliss Giles, William Pringle, Hugh Dillman, Franklin Pangborn, J. Harry Irvine, Adams Rice, Arthur Allen, Frank Howson, Maurice Worcester, Seymour D. Parker, Marion McMichael and Anna Bird Stewart. Next week Miss Bonstelle will present, for the first time on any stage, a new comedy by Constance Lindsay Skinner, entitled "Good Morning, Rosamond," taken from the novel of the same name published last Spring. The company closes September 8.

MRS. HAMMOND HAS PTOMAIN

PITTSBURGH, Pa., Aug. 11.—Lillian Diamonde, known in private life as Mrs. John D. Hammond, is seriously ill with ptomaine poisoning. While returning here from Atlantic City, she was taken ill, but was unable to receive medical attention until she reached here. Mr. and Mrs. Hammond contemplate returning to the Oliver Players at Lincoln, Nebraska, after spending six weeks here. They have been with the Players fifty-four weeks.

GOLDEN ROD NOT TO CLOSE

The report that the Golden Rod Show Boat would close on August 4 was not true. The show will play until the latter part of November, it is announced, and will then go into winter quarters at Point Pleasant, West Virginia. Harry Rice, who was reported to be manager of the show, is the first assistant to the owner, Ralph Emerson.

PRODUCERS LEASE PLAYS

CHICAGO, Ill., Aug. 11.—From Bennett and Byers "The Cost of Living" and "Our Children" have been leased by Jack Bessey. From the same agency Ed Williams has leased "The Little Shepherd of Bargain Row." Gifford and Young have secured "Which One Shall I Marry?" and the Sherman Kelley Company has obtained "Before Breakfast."

PRINCESS STOCK SETS OPENING

DES MOINES, Ia., Aug. 13.—The Elbert & Getchell Stock Co. will open at the Princess Theatre next Sunday. The company, which is now rehearsing, includes: Alice Clements, Selma Jackson, Grace Young, Flo Murray, Agnes Everett, Turner Gord, Van B. Murrel, J. A. Young, W. J. Mack, director, and Jack Mathews, assistant director.

WINNERS SET OPENING

OSHKOSH, Aug. 13.—The Winninger Players will open their season here Sept. 3, with a cast including John D. Winninger, Adolph Winninger, Glen Coulter, Hugh Adams, Harry Royale, Jack Williams, William Carlson, Boyd R. Bunch, Sarah Gibney, Mary Avery, Winnette Maduz and Vivian Bulmer.

MISS WILLIAMS TO PLAY LEADS

WATERBURY, Conn., Aug. 7.—Frances Williams, who played second leading business with the Poli Popular Players at Washington, D. C., closed with that company last Saturday night and has joined the Poli Stock here as leading lady.

MISS MANN HEADS K. & E. STOCK

Bertha Mann was engaged last week by Klaw & Erlanger as leading lady for their newly organized stock company in the West.

DIXIE LOFTIN AT SASKATOON

SASKATOON, Can., Aug. 11.—Dixie Loftin has joined the Permanent Players here, being placed by A. Milo Bennett.

Stock and Repertoire Continued on Page 31

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HODKINS CHAIN TURNED OVER TO PAN TIME

FIRST NEW HOUSE OPENS SEPT. 23

The deal between the Pantages Circuit of Vaudeville Theatres and the Southwestern Vaudeville Managers' Association, which was thoroughly discussed some months ago has now been consummated, and ten more weeks have been added to the Pantages time.

The final consummation was brought about by Alexander Pantages, representing the circuit, and Charles E. Hodkins, representing the Southwestern Vaudeville Managers' Association, when the latter visited Pantages at Seattle, Washington. Hodkins has now returned to his office in Chicago, and announced that the deal has been finally closed and that Pantages will now be enabled to offer ten more weeks time to those touring the Circuit.

The first of the new houses to open with Pantages vaudeville will be the Palace Theatre at Little Rock, Arkansas. The house is now being booked by the Marcus Loew office and will continue to play Loew vaudeville until September 23 when it will switch to the Pantages policy.

Soon after that, Pantages will open a number of new houses in Texas, and Dallas, Houston, Waco and San Antonio will be among the Lone Star cities that will play "Pan" time.

Several Missouri towns have also been added to the circuit, among them being Joplin and Springfield.

A number of other theatres will be opened in quick succession, it is intimated.

With this step, Alexander Pantages has taken one more stride forward in enlarging his chain of vaudeville houses which, starting in obscurity not so many years ago, has continued to grow, until, today, the Pantages Circuit covers almost half of the United States.

McVICKER'S CELEBRATED

The fourth anniversary of McVicker's vaudeville theatre, a Jones, Linick and Schaefer house, was celebrated last week with an extra fine bill, including "The Count and the Maid" musical tab, the Hanlons, Joseph K. Watson, the Juero Troupe of acrobats, the Famous Martians in "The Astronomer's Dream of Mars," Sullivan and Mason, Bert Fox and Marie Russell, the Carson Trio and Jule, Jane and Lewis. The house is still under the management of John G. Burch.

LOUISE DE FOGIE IN TAB

Louise de Fogie, who has established herself in vaudeville as a "single," is playing a summer engagement of fifteen weeks with Schooley's "Follies" in Kansas City, Mo. About the end of August she will return to this city to prepare for a vaudeville tour.

TWO MORE TAKE VACATIONS

"Shorty" Albany and Ray Merwin, of the A. B. C. offices, opened a few weeks' vacation engagement this week, Albany "somewhere in Ohio," and Merwin along the north shore of Lake Michigan.

PICK OPENING SHOW

The Kettering-Howard new play, "The Marriage Question," is announced as the opening attraction of the National Theatre as an International Circuit house, on Aug. 19.

NASH IS BACK AT DESK

John Nash returned to his desk in the Affiliated Booking Offices last week, after a trip to New York.

REHEARSE "GIRL GLORIA"

"The Girl Gloria," a new musical comedy, with lyrics by William Balzell and music by Aubrey Stauffer, who will present and manage the production, is now in rehearsal in this city, and is scheduled to open its season at Michigan City, Ind., Sept. 1. The cast will include Leeta Corder, Valerie True, Rose Victor, Dorothy Gordon, Caryl Fuller, Edwin Stanley, Charles Le Maire, Art Tackman and Tom Hanlon.

"DE LUXE ANNIE" CANCELLED

The engagement of "De Luxe Annie" at the Princess Theatre, recently announced to begin Aug. 25, has been cancelled. No other attraction has been named as yet to supplant it. October 1 the theatre will house "The Man Who Came Back," which has been playing in New York with Henry Hull and Mary Nash in the leading parts.

INTERNATIONAL GETS HOUSES

Besides the National and Imperial theatres in this city the International Circuit will have the American Theatre in St. Louis; the Garden, Kansas City; the Gayety, Louisville; the Park, Indianapolis, and possibly the Shubert at Milwaukee, Charles Neggemeyer of the latter is now being in New York on the deal.

ACTOR BOOKED INTO BRIDEWELL

Edward Miller, an actor, was in court last week, his third wife, with the aid of wife No. 2, sending him to jail for one year for non-support and infidelity. He was also fined \$600. Unable to pay the fine, the sentence amounts to four and one-half years in the Bridewell.

SOUTH SIDE GETS NEW HOUSE

A new theatre, to occupy the site at No. 535-555 East Sixty-third street, is to be erected by the Woodlawn Theatre company, of which Alexander Simpson is president. The policy, though not determined upon at the present time, will likely be vaudeville and pictures.

AUTHOR GIVES BANQUET

Roi Cooper Megrue, the author of "Seven Chances," playing at the Cort Theatre, banqueted the members of the company, following the performance on August 6th. This production will give way to "Upstairs and Down," August 19th.

ROSENA TIMPONI SIGNED

Rosena Timponi, sister of the manager of the Illinois Theatre, left the cast of "Oh, So Happy" at Powers' Theatre last week, and went to New York to open with one of the Shubert productions on Broadway.

BYERS IS OIL CO. HEAD

Fred A. Byers, associated with the Milo Bennett Dramatic Exchange, and the producer of a half dozen road attractions, has been appointed president of the Paris Petroleum Co., of Paris, Tex.

HIGSON IS TAKING REST

Arthur Higson, the dancer, who recently closed his engagement at the Moulin Rouge, is resting in the wilds of Wisconsin, following which he will go to New York.

SWAN TO PILOT "FRECKLES"

Frank M. Swan left the city last Friday night to go in advance of Merle Norton's "Freckles" company, joining it at Superior, Wis., last Saturday.

LOUIS PINSKI ENGAGED

Louis Pinski has been engaged for one of Ralph Dunbar's vaudeville acts and joined at Salt Lake City last week.

CHARLOTTE SUES THE HOTEL MORRISON

FATHER ALSO BRINGS ACTION

The row between Charlotte, the ice skater, and the management of the Hotel Morrison, which began several weeks ago, when it was said that the skater walked out of the Terrace Garden show because she was jealous of Norval Baptie and Gladys Lamb, in the same show, had an interesting aftermath last week when Charlotte brought suit against the hotel company for \$10,500, claiming breach of contract.

It appears now, however, that jealousy was not the cause for the breaking off of diplomatic relations between the skater and the Terrace Garden show. It seems that Charlotte took it to heart mightily when her parents, Mr. and Mrs. Wilhelm Oelschlagel, were ordered out of the place one evening by Harry Mohr, manager of the garden, when they refused to rise while "The Star Spangled Banner" was being played by his orchestra.

The suit is further complicated by the fact that Charlotte's father has also brought an action against the hotel company for the sum of \$1,500 "for services rendered in bringing his daughter to this city for the purpose of rehearsing a certain production."

Charlotte is under the impression that she was "fired," but Mohr says she quit her engagement, not because of jealousy, but because of the trouble over her parents.

Charlotte began her engagement at the Terrace Garden on April 15 and almost completed her ten weeks, as her contract called for.

TO SELL STROLLERS RELICS

The valuable collection of programs, posters, photos and other mementos of days gone by in and about the theatres of America, held by the Strollers Club, will be sold at public auction next Saturday unless some kind-hearted person comes forward and, rather than see them pass into the hands of mere curiosity seekers or unappreciative persons, buys the collection.

FIRST COLONIAL BILL PICKED

The initial bill chosen for the opening of the Colonial Theatre by Jones, Linick and Schaefer, on Aug. 20, will include "Lincoln of the U. S. A." "The Smart Shop" tabloid, McDermott and Wallace, Kimiwa Troupe, Dixie Harris and Four, and Zeno and Mandell. The policy of vaudeville and pictures will be continuous from 11 a. m. to 11 p. m.

MAY AND KILDUFF FILL IN

Arthur May and Helen Kilduff, the character comedy artists who recently finished a seven months' tour of the U. B. O. and W. V. M. A. time, were rushed down to Keith's, Toledo, last week, to replace Burke and Burke, one of the latter having been stricken suddenly ill. Following the date, the team returned to this city to take a few weeks' rest.

FRANCES RING IS ENGAGED

Frances Ring, a local favorite, will be seen in the new Cort Theatre attraction, "Upstairs and Down," which opens August 19th, she replacing Christine Norman in the cast.

PARISH FAMILY INCREASES

The wife of Frank Parish, of this city, and the team of Parish and Pern, presented him with a baby daughter at their home here, Aug. 3.

SAYS McVITTY JOINED RED CROSS

Though the wife of Karl McVitty, of Gaskill and McVitty, will not believe that her husband has enlisted as a part of the Red Cross workers unit which sailed for France, Sunday, July 29th, the missing theatrical man's partner, Gaskill, claims that he has done so. Mrs. McVitty, who is professionally known as Frances Ingram, an operatic singer, denies a report that she and her husband had recently been divorced.

WOOLFOLK HAS NEW TAB

"Six Little Wives" is the title of a new tabloid produced by Boyle Woolfolk, carrying special scenery and twenty-three people, and featuring Irving Newhoff and Dode Phelps, supported by Al Harrison, Johnny Philliber, Alan Artz, Harry Jones and C. B. Radford and a chorus of sixteen. It will open Saturday at Oklahoma City, with the Interstate and Orpheum circuits to follow. Virgil Bennett produced it.

"UNBORN CHILD" COMPANIES OPEN

The second of the four Gazzolo, Gatts and Clifford "Unborn Child" companies opened its tour Aug. 12, at South Chicago, playing a week stand. The other two will open at Cleveland, the 27th, at West Chester, Pa., Sept. 3. The first company is now playing through British Columbia.

"PRETTY BABY" TO PLAY CANADA

The Hodges and Tynes show, "Pretty Baby," will not play the International Circuit, at least as a regular attraction of the wheel this season, being booked for a tour of Eastern Canada instead. It opened Aug. 1 at Lorain, O., and is managed by James Eviston.

"OH, SO HAPPY" CONTINUES

Though a notice was posted early last week that Ralph Herz and the "Oh, So Happy" company would end its engagement at Powers' Theatre last Saturday night, later business forced the management to keep the piece on.

MARION GIBNEY JOINS "SINNERS"

Marion Gibney, of the former team of Bicknell and Gibney, has been engaged for an important role in "Sinners," an International Circuit attraction which opens at the National Theatre here, Aug. 19.

GORDON REMAINS IN CHARGE

George Gordon will continue in charge of the Robert Sherman offices during the winter season. He visited Milwaukee last week to arrange paper for the firm's "A Good for Nothing Husband" show.

SERENADERS ON PANTAGES TIME

Will Jarvis' "Six Serenaders" will open on the Pantages Circuit Sept. 9, at Minneapolis. They were booked by Alex Pantages direct. Jarvis recently visited his home near Eau Claire, Wis.

VIOLET BUCKLEY ENGAGED

Violet Buckley, wife of John Buckley, the local agent, will be the prima donna of Tom Sullivan's Monte Carlo Girls this season, which opens its official season at Pittsburgh, Monday.

DUKE DARLING JOINS TRIO

Duke Darling, brother of Ed and Al Darling has become a member of the Strand Trio, which starts on a route over the Pantages time at Minneapolis, Sept. 16.

CREWS VISITS CHICAGO

A visitor to the local W. V. M. A. offices the past week was Doc Crews, representative of the W. V. M. A., and Ackerman-Harris at Walla Walla, Wash.

LAMBERT PLAY OPENS HERE

Victor Lambert's production, "The Other Man's Wife," opened at the Imperial Theatre here August 12, with Fern Hamilton playing the lead.

MELODY LANE

ARMY ENCAMPMENTS WANT POPULAR SONGS

**Officers State Catchy Numbers Inspire
the Men While on the March. Many
Jobs for Singers Open**

With the continual request from the Government for singing leaders in the training camps, to teach the soldiers songs to be rendered when on the march and at the evenings around the camp fires, the real song hit of the war will in all probability be launched in America rather than at the front.

The government wants young men with good voices who know how to lead. It is not necessary that these men be good musicians or even be able to read, but the ability to inspire the men to sing is absolutely necessary.

There are at present in the big camps one or two men of ability, but the great majority are young men who have got the places through influence rather than their knowledge of the subject and in consequence the singing of the men in many of the camps has declined greatly. At first thought it does not seem necessary that the soldiers learn to sing, but the Government experts claim that there is no way in which so much work on the march can be gotten out of the men which will equal the swinging along to the tune of some popular melody.

The Government places no restrictions upon the men who are teaching the songs. Results are all that count, and the song which the men take up with the most enthusiasm is the one liked best.

When the new drafted army of over half a million men gets into camp the opportunity to introduce and popularize new songs will be increased a thousand fold, and the first publishers to realize the importance of these training camps as places for song popularization will have numerous songs well launched on the way to success.

TIME DRAGS FOR HARRIS

Charles K. Harris, who has been spending the entire summer in and around his office, taking no vacation outside of witnessing a baseball game now and then, was asked if the summer days do not hang heavily on his hands. "Very heavily," answered Harris, with a twinkle in his eye that seemed to belie the statement. "I have done nothing except sit in the office all day and plan my campaign for the coming season. During the summer I have only written the words and music to four future song hits. They are: 'I'll See You Later, Yankee Land,' 'Kathleen, My Rose,' 'Sammie' and 'Love o' Mine.' I have also personally supervised the getting out of these numbers. And, although I have not been very busy, I have written a scenario called 'The Barker,' which the Essanay Company is producing as a spectacular feature. But, of course, time has been hanging very heavily on my hands, for I have had nothing to do."

DE GOGORZA SINGS "JEALOUS"

Emilio de Gogorza, the eminent concert baritone, recently made a record for the Victor Company of Al Dubin's and Ernest R. Ball's popular waltz ballad "All the World Will Be Jealous of Me." Although essentially of the popular class the song possesses qualities seldom found in such numbers. One has only to listen to de Gogorza's singing of it to realize this fully.

M. Witmark & Sons are the publishers.

VON TILZER HAS COMEDY SONGS

Harry Von Tilzer has four clever comedy numbers in "Isn't She the Busy Little Bee?" "Constantinople," "Listen to the Knocking at the Knitting Club" and "Sammy Simpson."

FEIST SONGS AID RECRUITING

Lieutenant-Colonel J. Holler Wells, commanding officer of the 71st Regiment, N. Y. Infantry, has in a letter to Leo Feist, Inc., declared that the singing of the Feist songs in the streets has been of inestimable value in recruiting the 71st up to war strength, and that since the plan was adopted over 600 recruits have been secured.

The letter, which is reproduced herewith, is as follows:

1. I want you to know the great help the Feist Company has been in recruiting the 71st New York Infantry to war strength. We have had the 71st Infantry Quartette singing your songs, "Good-bye, Broadway; Hello, France," "Where Do We Go From Here?" "Sweethearts" and "Mother, Dixie and You" for the purpose of collecting crowds on the street corners of New York, so as to give us a chance to address them on the subject of enlistment.

2. This method has proved most effective. Since it has been adopted we have secured about 600 recruits for the 71st.

3. I want to thank you for your co-operation in lending us a piano and to reiterate the great service your songs have been to us.

J. HOLLER WELLS.

WITMARKS ISSUE HOWARD SONG

M. Witmark & Sons have just published Joe Howard's latest song, "Somewhere in France Is the Lily," the words of which were written by Philander Johnson, the well-known writer on the staff of the Washington Star. Few writers know more about what the public wants than Joe Howard, and he has used his knowledge to every advantage in writing the melodious and grateful music to "Somewhere in France Is the Lily." Early experience would seem to point to the fact that "Somewhere in France Is the Lily" will undoubtedly prove to be one of those appealing songs that enjoy in relation to the race for popularity the same enviable distinction that belongs so often to the "dark horse" of the turf.

NOVELTY SONGS SUCCEED

McCarthy & Fisher have a number of new novelty songs in their catalogue which are meeting with pronounced success with the leading vaudeville singers and are in big demand. Three in particular are "They Go Wild, Simply Wild Over Me," "Hello, America, Hello!" and "Night Time in Little Italy." The "Italy" number has been heard in all the big time vaudeville houses of the East where it has been introduced by vaudeville's best artists, and has been pronounced one of the best novelties heard in years.

The success of this number is already assured and, judging from the way the others are being received, they will rival its popularity.

PUBLICITY FOR "OVER THERE"

The September number of the Metropolitan magazine has devoted an entire page to an artistic reproduction of George M. Cohan's patriotic song "Over There."

At the bottom of the page the words of the song are printed, and in the middle words and music of the chorus are reproduced, around which Tony Sarg has supplied a realistic border of Uncle Sam's troops in the midst of a battle charge.

The magazine also carries a half-page advertisement of the current successes in the William Jerome Publishing Co.'s catalogue.

NEW ACT SCORES A HIT

May and Smith, a clever vaudeville team, scored a hit last week at the Steinway Theatre, Jamaica, with a new act which will doubtless soon be seen on the big time. The feature of the act is the new Robert H. Brennan song, "I'll Be One of the Boys."

"MOTHER" SONGS SELL WELL

It is a noteworthy fact in musical affairs that irrespective of the vogue of various styles of song, a well-written ballad of the "mother" type always finds a ready market.

With this in mind, Harry Von Tilzer always has in his catalogue a new song of this nature, and as a result each season has a number which not only is popular in the theatres, but one which sells as well. This year he is exploiting a new number entitled "Just As Your Mother Was," which, judging from the enthusiastic manner in which it is being received in both the trade and profession, will be the most popular number of the sort he has ever written.

STEVENS' PROF. MGR. ENLISTS

Merlin L. Dappert, professional manager for Alton J. Stevens, the Chicago publisher, has enlisted in the U. S. Army, and with his two brothers is with Company I, 4th Illinois Infantry. This regiment, it is believed, will be one of the first to go to France.

WRITERS ACCEPTED IN DRAFT

Arthur J. Jackson and James Hanley, two young songwriters, have been accepted in the draft, and prior to their call to the front are turning out a number of new songs. One entitled "Just a Little Cottage" is being sung by Grace La Rue in "Kitchi-Koo."

WESTON FEATURES "DIXIE" SONG

Willie Weston at the Royal Theatre recently introduced the new Leo Feist song, "Mother, Dixie and You," where it scored such a success that Mr. Weston immediately decided to make the number the feature of his act.

POLLACK BACK IN VAUDE

Lew Pollak, formerly pianist for Ray Samuels, and recently with the Broadway Music Corp., is taking another flyer in vaudeville. He is appearing as pianist with Harry Fox, who opened in Pittsburgh on Monday.

SNYDER IS WRITING AGAIN

Ted Snyder, of the Waterson, Berlin & Snyder Co., has again resumed his song-writing work, and in "San Domingo" has a number which compares very favorably with any of his song successes of six or seven years ago.

SONG HAS NOVEL TITLE

Coleman Goetz, George Meyer and Howard Johnson have just completed a new song entitled "Homeward Bound." Great things are expected from the song which will be issued by the Feist house.

AL. LEYTON IS HOME AGAIN

Al Leyton, who has been representing the William Jerome Publishing Co. in Atlantic City, is back home again, and is now at the Jerome offices in the Strand Theatre Building.

HARMS CO. HAS MANY SHOWS

When the season gets under way the T. B. Harms Co. will have on the road no less than twenty-six productions for which it will publish the music.

CARROLL TO BE AN AVIATOR

Earl Carroll has made an application to join a United States aviation camp, and expects to take his examination early in October.

E. B. MARKS ON VACATION

Edward B. Marks, of Jos. W. Stern & Co., is spending a two weeks' vacation in the Adirondack mountains.

SHARPS AND FLATS

By TEDDY MORSE

May Pound works for the M. Richmond Music Co. She must be a pianist.

Halsey Mohr wrote "They're Wearing Them Higher in Hawaii," and to prove it his waistband is slowly creeping, creeping up.

One of life's useless things just now is the submitting of a patriotic song to a popular publisher, or rather, popular music publisher.

Porter Emerson Browne "knew us when," too. But Porter writes big plays now, sports a mustache and a bored air, and—cuts us cold.

"What's your claim for exemption?" sternly asked the commanding officer of the trembling citizen. "Er, er, er," stammered the scared one, "D-d-d-d-dand-ruff."

That gifted little fellow, Coleman Goetz, says he's asking exemption from serving on the grounds that his wife is going to be a Red Cross nurse, and he's absolutely lost without her.

Earl Carroll was slightly worried last week. He wasn't sure whether he had made his income tax statement read, in the bond and mortgage line, 1 or \$200,000. And they say he never went to college.

Most of all the other beautiful things in life come by twos and threes, by dozens and hundreds. Plenty of roses, stars, sunsets, rainbows, brothers and sisters, aunts and cousins, but only one mother in all the wide world. (By Kate Douglas Wiggin.)

"How do you make all those hits?" once was asked Wee Willie Keeler, the champion hitter of his time. "I just hit 'em where they ain't," was his reply. Irve Berlin must have applied that to himself when he was batting 400 or more. And why no more big ones from Old Irve?

"My old man is playing the United time and can't join this draft thing," said a blonde lady in one of the examining rooms for service. "What's the United time?" asked the officer in charge. "The U. B. O.; the United Booking Office that gives all the actors' work," said the b. l. "The U. B. O. will have to step aside for the U. S. A. just the same," was told her. "I dunno, 'deed I don't," she murmured. "Look what the U. B. O. did to the White Rats!"

What the barber said: "I know it's pretty hot in here, but the boss is a peculiar fellow. I suggested that he put in an exhaust fan, or at least a couple of electric ones, but he frowned at me. We work from 7 in the morning until 8 at night, with half hour off for lunch and the same for dinner. I wanted to take three days' vacation at my own expense (I've been here 6 years), and he turned that down, too. He's a sport, though. He lost \$400 at the races last week."

You buy a ticket, say, for Chicago. It costs \$25 and more with your sleeper, to say nothing of your food on the train. The man at the ticket window takes your money without a sign of thanks. The Pullman ticket seller never bats an eye one way or another. The waiters in the depot dining room take your tip, and never crack a word. That's the Penn station in New York. A cheerful thank you wouldn't cost this richest of roads one cent. The newsboy on the outside of this pile of stones sets an example that's a worthy one.

LOUIS MANN

IN THE

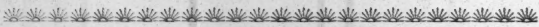
ONE ACT PLAY

"The Good For Nothing"

By CLARA LIPMAN and SAMUEL SHIPMAN



This Week, Aug. 13th, B. F. Keith's Riverside Theatre
Next Week, Aug. 20th, B. F. Keith's Palace Theatre



Under the Direction of LEWIS AND GORDON

BURLESQUE

MANY HOUSES TO HAVE NEW MANAGERS

READING THEATRE IS RENAMED

A number of new managers will be seen at Columbia and American Burlesque Circuit houses this season.

On the Columbia Circuit three new managers will be at old houses and two new ones will hold forth at the theatres added since last spring. The new additions to the American Circuit will have several men new to burlesque.

The new managers on the Columbia Circuit include F. G. Parry, formerly manager of the Gayety Theatre, St. Louis, who will replace E. H. Woods at the Columbia Theatre, Chicago.

Chas. Daniels, who managed the Grand Opera House, Brooklyn, on the International Circuit, last season, and who, prior to that, was in charge of the Casino Theatre, also in Brooklyn, will replace Parry at the St. Louis house.

Charles Finberg who, for the past two seasons handled the Grand Theatre, in Trenton, has been selected by Max Spiegel to manage the Grand Theatre in Hartford.

Tom R. Henry, who for a number of years has been in charge of the Gayety Theatre in Toronto, and who last season filled in as manager of the Palace in Baltimore, and the Buffalo Gayety, will handle the destiny of the Gayety Theatre in Boston.

For the Majestic Theatre, Jersey City, a new house on the circuit, J. C. Sutherland, who last season was manager of Sim Williams' show on the American Circuit, and prior to that time managed the Gayety Theatre, Baltimore, has been selected.

On the American Circuit this season the new managers to be met are Mr. Hanauer at the Lyceum Theatre, Beaver Falls, Pa.; Arthur Snyder, at the Opera House, Coatsville, Pa.; A. M. Bruggemann, at the Empire Theatre, Hoboken; Charles Gilmore, at the Richardson Theatre, Oswego, N. Y.; Jack Jones, at the Victoria Theatre, in Pittsburgh; F. E. Johnson, at the Court Theatre, in Wheeling, W. Va., and W. Martin, at the Warburton Theatre, Yonkers. Martin, for a number of years, managed shows on the Columbia Circuit and also operated a show on the Progressive Circuit. The managers for the Opera House at Pottstown, Pa., and the Empire Theatre, in Chicago, have not been named yet.

The Academy Theatre in Reading, Pa., which is managed by Phil Levy, and will play attractions on the American Circuit this season, is to be known as the Rajah Theatre in the future.

HEUCK RUNS NAIL INTO FOOT

CINCINNATI, Aug. 10.—C. Hubert Heuck, manager of the Lyric Theatre and last season head of an independent burlesque circuit, with theatres in Ohio and Indiana, is seriously ill at his summer home in Les Cheneaux Islands, Mich., suffering from the effects of having run a nail into his foot shortly after starting on his vacation.

TRENTON BURLESQUE TO OPEN

TRENTON, Aug. 9.—The "Social Follies," sponsored by Max Spiegel, opens the burlesque season at the Grand Theatre on Aug. 16.

YOUNG AND LA BELLE IN STOCK

MILWAUKEE, Wis., Aug. 11.—Nat. Young and Babe La Belle head the new stock burlesque company at this house, which is doing a big business.

PUTS IN BASEBALL SEATS

BOSTON, Aug. 11.—The burlesque season opened in Boston to-night with the "Sporting Widows" at the Gayety and Fred Irwin's Majestics at Waldron's Casino. Both houses, thoroughly renovated during the summer, were packed.

Thomas R. Henry is resident manager of the Gayety under its new management, and under his direction several improvements have been made at the house. The box office, formerly splitting the front lobby, has been installed at the side of the lobby. In place of the benches in the gallery, baseball grandstand seats have been installed. They will stand rough usage and incidentally make accommodations for 50 more patrons. The Old Howard will open for the season Aug. 20 with "The Tempters" and a well balanced vaudeville bill.

TERRE HAUTE HOUSE OPENS

TERRE HAUTE, Ind., Aug. 10.—Joe Oppenheimer, with his "Broadway Belles" burlesque company, opened at the Grand here to-night a pre-burlesque season. The company reached town last Tuesday and put in four days of rehearsal. The company includes Thos. Dike and his Pony Creoles, Joe Marks, Pearl Lawler and Lawrence Deas.

NEWARK EMPIRE OPENS SEASON

NEWARK, N. J., Aug. 13.—The Empire Theatre, Tom Miner, manager, opened the regular burlesque season here to-night with "Sliding" Billy Watson's Co. During the summer the house has been refurbished and presents a spic and span appearance.

PRIMA DONNA ENTERS VAUDE.

Elsie Meadows, well known in burlesque, has been booked with the "Southern Boys and Girls" act, which will play United time. Miss Meadows was prima donna of Harry Hastings' Big Show last season, and was booked by Roehm & Richards.

SIG. WACKTER MADE MANAGER

PLATTSBURGH, N. Y., Aug. 11.—Sig. Wackter has been appointed manager of the Plattsburgh Theatre, here. Big shows and feature pictures will play the house this season.

LOU MARLOW BREAKS ANKLE

Lou Marlow, soubrette of Charlie Taylor's "Darlings of Paris" company, fell and broke her ankle while rehearsing last week. She will be confined to her home for eight weeks, the doctors state.

NEW COOPER SHOW OPENS

The "Best Show in Town," a new production of "Blutch" Cooper's, featuring Frank Hunter, opened last week at the Star, Cleveland.

COLLINS REPLACED BY WEST

Fred Collins, straight man of the "Follies of the Day," has been replaced by Eugene West. The change was made last week during rehearsal.

BURLESQUERS ENTER VAUDEVILLE

Will H. Cohan and Elmer Redman are doing a comedy act entitled "Touts Waterloo." They are working the Proctor time.

PHIL. FISHER, AGENT, ILL.

BELLMORE, L. I., Aug. 11.—Phil. Fisher, an old time agent and manager, is ill at his home here.

FRANKS BILLING BRONX

Jimmy Franks is billing the Bronx with the "Broadway Frolics" which will be the opening show at Miner's Bronx.

SHOWS TO HAVE FOUR WEEKS FOR TRYOUT

CENSORS WILL THEN GET BUSY

With the official opening of the American Burlesque Circuit set for next Monday the Board of Censors of the circuit is prepared to get busy within the course of two weeks and look over a number of shows which have already been reported as being in "crude" shape. The board this season is composed of George M. Peck, president and general manager of the circuit; Wm. V. Jennings, assistant general manager of the circuit, and Charles M. Baker.

Even though a number of shows started playing engagements preliminary to the official opening of the season the executive heads of the circuit instructed house managers where these attractions were playing to make a detailed report as to the general impression made by the shows in their city as well as to the quality of the performance. Some of these managers reported that the shows lacked speed, as far as chorus work was concerned, and that the comedy end of the performance was a bit weak and not up to the standard called for by the circuit.

The managers of the shows were immediately notified that they would have from two to four weeks to get their attraction into shape, prior to an official visit from the board. With respect to the chorus weakness, allowances were made on account of the scarcity of seasoned girls and the necessity of placing "green" girls within the ranks.

It is expected by those of the managers whose shows were considered weak with respect to the chorus that they will be able, within the course of the next two weeks, to have the girls working in as good a manner as the seasoned girls. Those shows where the comedy department was considered a bit off are now rehearsing and making changes.

WASHINGTON STOCK DELAYED

WASHINGTON, D. C., Aug. 10.—The Stock Co. which was to open the Bijou, here, this month, has been called off temporarily on account of the repairs which the building inspectors have ordered made at the house. The building has to be re-wired, new railings and posts are required and the roof needs repairing.

DRAFT CATCHES MCGINNIS

George A. McGinnis, treasurer of the Gayety, Brooklyn, has passed in the army draft examinations and will be called about Sept. 1. Marty Fury will succeed him when he leaves for camp.

MISS SHERIDAN HAS HOTEL

PHILADELPHIA, Aug. 13.—Margaret Sheridan who, for many years, appeared with the best shows in burlesque is now the owner of the Margaret House, the theatrical headquarters of this city.

HOWE SIGNS VAUDE. ARTISTS

Sid Meyers and Edward Malden, of the vaudeville act of Meyers, Townsend and Malden, are with the Sam Howe Big Show.

AGENT AND INGENUE MARRY

Samuel H. Reider, the burlesque agent, and Nadine Grey, last season ingenue of Fred Irwin's "Majestics," were married in New York City Aug. 6.

CHICAGO HOUSES OPEN

CHICAGO, Aug. 12.—Three of the local burlesque theatres have opened their preliminary season and, with a cool run of weather throughout last week, business took on an early boom.

The Star and Garter, where Billy Roche manages affairs, had the "Star and Garter" show, led by Don Clark, Bert Rose and Jimmie Coughlin, with a book by Clark. The lack of a show-electrician marred the effect of several pretty sets, where the lights were necessary to get the full value of the showings. Flo Darley was prima donna, and Frankie La Brack, soubrette. Billy Bovis, Jess Weiss, and a new face in burlesque, Al Lawrence, a youthful protege of Clark's, are filling the character parts. Will Smith and Nat Osborne are responsible for the lyrics and music, while the staging is tacked onto Don Clark's name.

Out on the Southside of the city Ed. Beatty's "French Frolics" threw open the doors of Beatty's Englewood Theatre. J. W. Whitehead, who contributed the book, is again managing the theatre. Harry "Hello Jake" Fields and Lena Daley were featured. Vic Dayton is the ingenue-soubrette and Myrtle Cherry is prima donna. Important character roles are played by Harry Morrissey and Charles Glick.

At the Gayety, where Robert Schoencker is again in charge of matters, the Herk, Kelly and Damsel "Cabaret Girls," featuring "The Girl in the Bottle," awoke lower South Wabash Avenue to the fact that doings were on for another season.

The Columbia opened its season on Saturday night with Jack Singer's Behman Show, featuring Harry Lang and Ameta Pynes, while the Empire had its initial entrance onto the American wheel Sunday with the "Cabaret Girls."

WILLIAMS SHOW OPENS

Rochester, N. Y., Aug. 9.—The Mollie Williams Big Show opened the Corinthian this week with the best show Miss Williams has ever been connected with. Am-bark Ali is the featured comedian. May Sheridan, William McIntyre, Bob Gilbert, Frank de Camp, Florence Kelly, Earl Shean, Nellie Gilbert and twenty-four girls, are the members of the cast.

BRONX READY FOR OPENING

Miner's Bronx Theatre has been completely redecorated, and a new smoke-removing and ventilating plant installed, besides many other new conveniences and comforts for the public and performers. Manager George Miner has been enjoying a three weeks' vacation at Asbury Park. The house will open with Singer's "Broadway Frolics" Monday.

COOPER GETS NEW CAR

"Blutch" Cooper, the burlesque magnet, had the first of the "1918 models" of Buick cars delivered to him Monday. The car is a five-passenger vehicle, and will be used by Cooper next week in a tour of the cities where his attractions play.

HARRIS AND LYMAN TO CLOSE

Harris and Lyman will close with "Sliding" Billy Watson's "Burlesque Wonder Show" at the Empire, Newark, Saturday night. Hazel Josselyn will open with the show at the Casino, Philadelphia, Monday, to play the ingenue role.

WILL RETURN TO VAUDE.

Sid Gold will return to vaudeville at the close of his burlesque engagement next spring, when his contract with Ben Welch expires. He did a double this summer in vaudeville with Babe La Tour.

KRAUSE IMPROVES OLYMPIC

The Olympic Theatre has been redecorated and made to look most attractive and comfortable for the patrons of Dave and Sam Krause this season.

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JUNE 9th

AT NEW ORLEANS

DIRECTION - PAUL DURAND

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

HARLEM OPERA HOUSE

(Last Half)

Howard and Clayton opened the show. Some of the roller skating feats they perform are both effective and difficult and the final feat, particularly, gained big applause. The girl is a very graceful dancer, as well as an expert skater.

A clever offering by Boothby and Everdean will be reviewed under New Acts.

Lasky's Six Hoboes pleased a large portion of the audience, although the act is too rough and too crude to be welcomed into vaudeville. Plus these shortcomings, the gags and business seem anything but original, being either reminiscent of old burlesque bits or gags that we have heard dozens of times before.

Vera Burt and Company have a flashy act that pleased, both for the novelty and ability displayed. It will be further reviewed under New Acts.

Jimmie Hussey was at his best on Thursday afternoon and had the audience laughing from the moment he stepped onto the stage until his final exit, when he was escorted off by a detail of soldiers of the Seventy-First regiment. Hussey has abandoned his new act, "In the Shadows," and is doing a routine which closely resembles his older offering. In dropping the new act he has shown good sense.

The vaudeville bill was closed by a statue posing act, called "Makers of History." It is very appropriate at this time and, therefore, is a sure-fire applause getter. Statues of such great Americans as Lincoln, Washington, Grant, Roosevelt, Wilson and others of like ilk, particularly when impersonated as masterfully as is the case in this act, will stop any show. It is hard to realize at times that human beings are posing in this act and that the poses are not real works of clay or marble.

This reviewer would suggest to the act that, at this time the addition of General Pershing to their list of statues would be very much in order and would make a fitting addition to their roster of American heroes. H. G.

HAMILTON

(Last Half)

A good bill for the last half of the week was offered at the Hamilton.

The Sylphonos, man and woman, are masters of the xylophone and present a good musical act. The man handles two sticks with either hand.

Stetson and Huber were given a good hand for their singing and dancing act. After some comedy chatter, the man does a clever eccentric dance. The girl, imitating a Parisienne, does some good dancing, while her partner has great difficulty, as a Frenchman, in keeping his false mustache on his lip. A Honolulu dance closes the turn.

Minnie Harrison, as the ragamuffin who is rolled on the stage in a barrel, won a good round of applause and had to make her little speech of thanks.

Bessie Mack and Company presented their sketch about a quarrelsome husband and wife, one of whom wants to go to a fight, and the other yearning to spend an evening by herself, but neither of whom has the courage to tell the other. The act was very well received.

Evans and Wilson have a novel act, in which the man enters wheeling a baby carriage, from which his partner emerges. The girl's imitation of a baby crying is particularly true to life. The serious singing attempted by the two is not so good. They held down the next to closing position in good style.

Richard, Brandt and Martin have a splendid closing act in their hand balancing and tumbling specialties. The funny member of the trio gets a great many laughs. The feature picture was "Richard the Brazen" with Alice Joyce. H. B.

PROCTOR'S 125th STREET

(Last Half)

The show was opened on Thursday night by Juggling Nelson, who does several very clever stunts, but depends on his comedy for the greater part of his success.

The Gallarini Sisters have a very acceptable musical act. Opening with a cornet duet, they follow with one on accordions. During the rest of the act one of the girls plays a violin while the other accompanies her upon the accordion. The latter combination is very pleasing and the instruments harmonize well.

Dave Jones and Harriet Loraine have only a fair vehicle in their musical skit concerning a fake baron, who is, in reality, a barber. Some of the gags are not as new as they might be. Just how many acts are using the gag about not speaking German lately would be difficult to estimate. But there are certainly too many of them. The gag about reversing the dance to heaven is another case in point.

Then, a lot of talk about marriage being a war is a subject upon which every monologist has harped since the first vaudeville bill was booked. Jones and Miss Loraine make a classy appearance and seem to possess more than usual talent, so the answer seems to be to get a vehicle more original and sure-fire than their present offering.

Those Three Voices will be reviewed under New Acts.

Fern and Davis have a high-class vehicle in their "Nightmare Revue." Their material is original and clever and is put across excellently. The act should appeal to the better class of vaudeville audiences.

Probably the hit of the bill was registered by Lazar and Dale, a blackface team, who get a little away from the beaten track. Their cross fire got a lot of laughs and their hokum music pleased.

The show was closed by Burdella Patterson, who poses before a stereopticon. Her various poses received considerable applause. Miss Patterson brought the bill to a satisfactory finish. H. G.

AUDUBON

(Last Half)

Darto and Rialto, a pair of excellent jugglers, proved a good opening number following the Hearst-Pathé news pictorial. One of the men does some skillful juggling while seated on a bicycle, while the other, a comedian, gets several well-deserved laughs.

Patton and Marks, man and girl, have a clever, refined, singing and dancing act. The girl, in the costume of a Red Cross Nurse, sings and dances neatly. The act opens full stage, then goes into one.

The playlet of the bill was furnished by Townsend, Wilbur and Company. Their sketch is that of a young man who is rebuffed by the father of the girl he seeks to marry. The father plays a drunkard to test the mettle of the suitor and gives his consent to the marriage when the young man proves his worth by offering to protect the girl.

The Garden Four, two men and two women singers, open with a quartet. The baritone sang the prologue from "Pagliacci" in very acceptable fashion and was heartily applauded. The "Rigoletto" quartet was followed by a medley that went well.

Palfrey, Hall and Brown, a trick bicycle rider, a woman who does some fancy dancing, and a "tramp," put over their act in good style.

Leona Kerwin and Daniel Wolf, the former a singer and the latter a clever pianist, put a good finishing touch to the bill.

There was a Keystone comedy, "Dangers of a Bride." The feature picture was "The Wrath of Love," with Virginia Pearson. H. B.

THE NOVELTY OF THE SEASON

JACK ALFRED AND HIS COMPANY

In a Comedy Sketch Entitled

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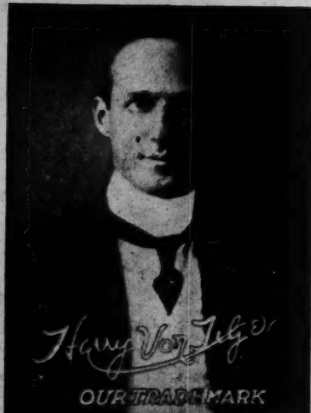
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| 8, Orpheum, N. Y. | 25, Columbus |
| 15, Alhambra, N. Y. | Mar. 4, South |
| 22, Bushwick, Bklyn. | 11, " |
| 29, Troy & Albany | 18, " |
| Nov. 5, Buffalo | 25, " |
| 12, Toronto | Apr. 1, " |
| 19, Montreal | 8, " |
| 26, Hamilton | 15, " |
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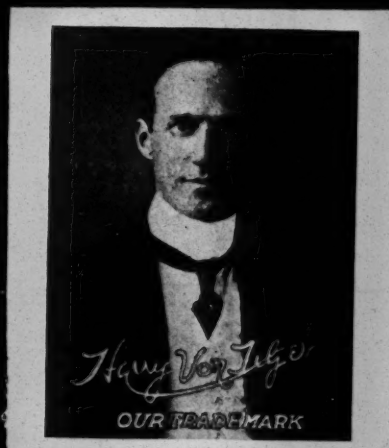
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Geo. Whiting and Sadie Burt's Great Comedy Double
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Lots of Laughs

The Ballad That Will Never Die
**THERE'S SOMEONE MORE
LONESOME THAN YOU**
The Song With the Great Poem

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ROWLAND'S
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**LISTEN TO THE
KNOCKING AT THE
KNITTING
CLUB**

Comedy Hit
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SIMPSON SHOT
THE SHOTS, WHY
SHOULDN'T HE
SHOOT THE
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NEW ACTS

(Continued from Page 9)

HENRY E. DIXEY, JR., & CO.

Theatre—American.
Style—Playlet.
Time—Eighteen minutes.
Setting—Full stage.

This one-act dramatic sketch is a variation of the blackmail story, but is constructed upon original lines and should prove a good strengthener for small time bills. It is well acted and holds the interest of the audience throughout.

Fred, the stepbrother of Dr. Alexander's wife, holds a sword over her head because he knows that she is not legally married. The wife's real husband had been placed in a sanatorium to recover from a mental collapse, but she, wishing to forget her past life, lived with the doctor without telling him her story. Fred makes an exorbitant demand upon his sister and tries to unload some worthless stock on her, when the doctor interferes. Fred makes good his threat to expose his sister and calls in a man, whom he introduces as her real husband. The doctor's wife recognizes him.

The doctor then calls for proof of the man's identity, whereupon he is told, by Fred, to operate upon the man's brain so that his memory may be restored. The doctor is about to order the operation, when the alleged husband breaks down and confesses that he is the twin brother of the husband and has been used by Fred as a tool. Dr. Alexander has, meanwhile, received a phone call, informing him that his patient in the sanatorium, who is the real husband of his wife, had died. The doctor had performed an operation upon the man, restored his memory and learned from him the story of his wife's past life. Fred is confronted as a blackmailer, ordered to leave the house, and the doctor and his wife announce their intention of going to the church to be legally married.

H. B.

"A TELL-A-PHONE"

Theatre—Proctor's Fifty-eighth Street.
Style—Novelty sketch.
Time—Fourteen minutes.
Setting—Parlor.

This sketch has a very original plot. A man has a toothache, so his wife advises him to go to the dentist, take gas and have it extracted. He leaves the house.

A stereopticon explanation is then flashed reading: "What He Imagined While Under the Influence of Gas."

While under the influence of gas, he dreams that he returns home and the telephone on the wall comes to life determined to wreak revenge on him because he had once put a lead nickel in its slot. There is some very clever dialogue between the phone, the man and his wife, ending in the man's killing the phone because it knows too much.

This ends the dream. When the man really does return home, he is astonished to find everything just as he had left it and determines to have the phone taken out immediately.

The piece is well acted. The lines are good. It should be an entertaining vehicle on any bill.

H. G.

MLLE. PAULA

Theatre—Proctor's Fifty-eighth Street.
Style—Trapezist.
Time—Six minutes.
Setting—Full stage.

Mlle. Paula is a dainty miss who performs a number of trapeze stunts expertly. She shows considerable strength in several feats, lifting herself from various hanging positions. As a closer, she hangs from the trapeze bar by her teeth and pivots around fast and effectively for almost a minute.

The act is a fast opener and, as such, should experience no difficulty in getting booked.

H. G.

SHEEDY AND HOLT

Theatre—Proctor's Fifty-eighth Street.
Style—Sister act.
Time—Eight minutes.
Setting—In one.

Sheedy and Holt is a team of two girls, one a decided blonde and the other decidedly brunette.

They open with a song duet. One of the girls then does a fancy solo dance. In pajamas, the girls sing a song about the ghost of a ukelele. The brunette then renders a popular number, and, in the second chorus, gives her impression of how various stage stars would sing it. The act closes with a military song, the girls dressed as a sailor and soldier, respectively.

The girls possess poor singing voices and the brunette furnishes all the personality in the act, the other girl being very weak in everything she attempts. The brunette would make a fairly good nut comedienne and would do well to allow herself more freedom along these lines. She has an inimitable style which is only in need of development, and then she will be able to make something of herself, for what she lacks in ability, she makes up in personal magnetism and ginger, which after all, is the secret through which many headliners have made good.

The pajama number is fairly well done. The impersonations given are only fair and have been done so much better by scores of other performers that they would be better eliminated from this act. The close of the act is good.

H. G.

FLORENCE CAMPBELL TRIO

Theatre—Proctor's 23d Street.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—Full stage.

This act, with three women, has good comedy possibilities, but the lines should be so arranged that the sequence of ideas is not constantly broken. As it stands, the talk is choppy and disconnected.

The skit introduces a straight-laced aunt from the country, her child, a Sis Hopkins type, and her niece, a fashionable city woman whom the aunt and her daughter visit. The cross old aunt occupies the center of the stage most of the time, except when she commands her child, Samantha, to "say a piece" or sing "Weepin' Willow."

Samantha has a queer, high-pitched laugh that is sufficiently contagious to affect the audience. The aunt indulges in some slap-stick comedy when she tries to force a large slab of bread upon her unwilling child. The talk in the act, generally, pertains to the ridicule of city customs by the countrified aunt. The city woman does very little in the act except gasp at the crudeness of her country relatives, and, when she does talk, it is difficult to understand her. The act closes ineffectively with a trio.

H. B.

GORDON AND LITTLE

Theatre—Proctor's 23d Street.
Style—Singing and dancing.
Time—Ten minutes.
Setting—In one.

This team, man and girl, presents a routine act of singing and dancing, with very little to distinguish it from hundreds of others of the same type. They sing a duet, then dance, after which the man sings in Eddie Leonard's style.

The girl then comes out dressed as a little child, curls, socks, gingham dress and all, and sings in the manner of a little girl reciting a "party" piece. Her partner sings again, dances and is joined by her in a dance that closes the act.

H. B.

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| <p>HARRY WARD and JOE VAN in "OFF KEY" CLAUDE AND GORDON BOSTOCK</p> | <p>SYLVESTER AND VANCE in a skit by Willard Mack DIR. PETE MACK</p> | <p>ROBERT DORÉ — Direction Ed. B. Perkins 1482 Broadway, N. Y. C.</p> | <p>CHAS. McCARRON presents BETTY BOND In Five Flights of Musical Comedy. Captured By Arthur Klein.</p> | <p>EDYTHE & EDDIE ADAIR in "At the Shoe Shop" Management STOKER & BIERBAUER.</p> | <p>WILLIAM HALLEN and ETHEL HUNTER Direction—Pete Mack</p> |

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LADIES

| | | | | | |
|--|--|--|--|---|--|
| Belmont, Buster Benson, Marion J. Bennett, Victoria Cunard, Grace Chipman, Mrs. E. W. Courtney, George | Chester, Ida Collins, Marie B. Dallas, Lillian Dressler, Marie Desmond, Mae Dunedin, Miss Q. Fulcher, Vera Fassett, Julie Morton | Gordon, Grace Gates, Lelia Grimes, Fosta E. Henry, Eleanor Hemley, Josie Jenkins, Chic Kleis, Mammie Kendell, Mrs. E. M. | Killingworth, May Livingston, Buster Lorraine, Dolly Leonard, Susie Leonzo, Mary E. LaBerge, Elsie Maxwell, June | Mason, Hester McAlpine, Nizza Melvin, Arline Orlah, Miss Opel, Mrs. Harry Poynter, Beulah Royale, Mrs. Harry | Richardson, Anna Rawson, Mrs. H. Rogers, Billie Shroeder, Elsie Stone, Lily Tempest, Marie Van Orden, Ethel Willis, May |
|--|--|--|--|---|--|

PLAYERS ENGAGED THIS WEEK

Edward Goulding by F. Ziegfeld for the "Follies."
Norman Hackett by Eugene Walter for "The Knife."
Ray Raymond by F. Ziegfeld for "Midnight Frolic."
Harry Mestayer by Eugene Walter for "The Knife."
Katherine Kaelred by Wm. Faversham for "Misalliance."
Eugene Ormonde by the Shuberts for "The Inner Man."
Else Alder by Klaw & Erlanger for "Miss Springtime."
Gareth Hughes by Cohan & Harris for "The Great Lover."
Wilda Bennett by Klaw & Erlanger for "The Riviera Girl."
David Abrams by Edward B. Perkins for "The Red Clock."
Kalman Matus by William Harris for "The Thirteenth Chair."
Frank Wilcox and Clifford Stores by Eugene Walter for "The Knife."

DEATHS OF THE WEEK

GEORGE W. WOPPMAN, long in vaudeville and burlesque, died last week in Baltimore, Md., from tuberculosis.
CHARLES EDWIN MERRIHEW, for many years dramatic editor of the Albany Argus, died suddenly last Thursday at his home in Ridgewood, N. J., aged sixty years. He retired from the Argus eleven years ago and in recent years had been associated with the inspection department of the New York Life Insurance Co. His wife and one son survive.
OLE MAY, pryophone soloist in Arthur Pryor's Band at Asbury Park, N. J., this summer, died last Friday in the Long Branch Hospital, from injuries received Aug. 2 in an automobile accident in Elberon, in which Florence Phillips was killed and two others injured. May, who was a newspaper cartoonist, was formerly a member of the Marine Band.
LELAND L. PRICE, who was connected for eighteen years with theatricals in Oakland, died on Aug. 4 of tuberculosis, at his home, 2343 Peralta avenue. He was the manager of the Broadway Theatre there for many years. Price was thirty-seven years old, a native of California. He left a widow and three children. Funeral services were held from his home on Aug. 6.
EDWARD T. GRIFFIN, a well known orchestra leader in burlesque, is dead. He started his career a number of years ago with the Miner firm and, since then, has directed a number of burlesque companies. He was leader at the Folly Theatre, Detroit, for two years and at the Avenue Theatre, Detroit, until the time of his death. Mr. Griffin died of heart failure, aged forty-three. He is survived by a wife, a son and a daughter.
MRS. VERA MARINELLA, of the Great Marinellas, ring performers, died Sunday, August 4, at St. Luke's Hospital, Chicago, aged fifty years. The deceased had played with her husband in the leading vaudeville theatres in America. Eight years ago illness compelled her to quit the business and she had since been under medical treatment. Before her marriage Mrs. Marinella, under the name of Vera, was well known as an aerialist and had been a feature act with the Barnum and Bailey, Ringling

Bros. and Forepaugh-Sells Bros. circuses and Pains Pyro Spectacle in China and Japan. Her husband survives her.

HARRY B. MARSHALL, for many years connected with the largest military bands in the country as trombone soloist, and well known in the theatrical world as author and composer, died on August 2 at his home in Indiana, Pa. Mr. Marshall was recently associated with Gus Hill, Henry C. Jacobs, Weber and Rush, John W. Vogel's Minstrels and many other producers. He was a member of many of the leading social and professional clubs of New York and Pittsburgh. Mr. Marshall is survived by his wife, Alma Marshall, a writer, and his father, Geoffrey Marshall. Funeral services were held on August 4 from his late residence in Indiana and were attended by a great many of his admirers and friends.

CHARLES DE MARQUE, of Quincy, Mass., dropped dead as he walked off the stage of the Lincoln Park Theatre, Lake Quinsigamond, after responding to three violin encores last week. He was seventy-two. Heart failure was the cause of his death.

De Marque was widely known in vaudeville circles as a trick violinist. He was a native of Sorn, France, and had lived in this country since boyhood. In 1869 he enlisted in the United States navy and was attached to the Battleship Wabash. Afterward he enlisted in the army and served with Gen. Custer in the Indian War.

After receiving an honorable discharge from the Army, he became acquainted with the late B. F. Keith who took a personal interest in his abilities as a violinist and advised him to use his talent on the stage. Later he played practically every vaudeville house in this country and in England and France. At the height of his success he went under the stage name of Cheverill.

De Marque lived at the home of his son-in-law, Walter Andrews, 112 Sea street, Hough's Neck, Quincy, and at the time of his death had a contract for several weeks at summer parks. He was a member of a number of theatrical organizations and was a 32d degree Mason, having joined in France. He is survived by three sons, two of whom are in the French army, and three daughters.

Jack Housh and Kathryn LaVelle

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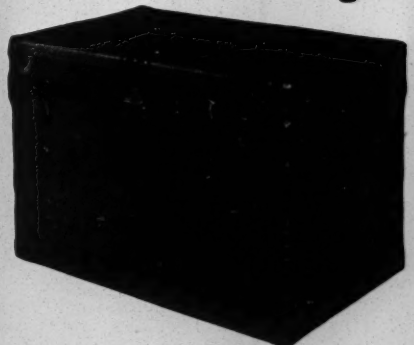
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 "LOVE ME, LOVE MY DOG" By Otto T. Johnson, Assisted by the Dog

LaMONT and JEANNETTE
 11 feet of comedy
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FOX AND MAYO
 IN VAUDEVILLE Direction LEW LESLIE

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EVANS and NEWTON
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BURNS & JOSÉ
 Booked U. B. O.—Direction, Bernard Burke
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 IN VAUDEVILLE

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 "The Music Room"
 Direction SAMUEL BAERWITZ

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 The Tip-Top Boys
 Direction Lew Golder

The Nelson Trio
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 Mr. **BERT** and Miss **LOTTIE WALTON**
 CRETONNE DUO Direction PAT CASEY

U. B. O. NEW YORK CITY.

Palace—Louis Mann & Co.—Dolly Sisters—Arant Bros.—Frankie Fay. (Five to fill.)
Royal—Ethel Hopkins—Thos. Swift & Co.—Hirschhoff's Gypsies.
Riverside—Mankichi Troupe—Everett's Circus—Stuart & Donahue—Dickinson & Deagon—Harry Greene.

BRIGHTON BEACH, N. Y.

New Brighton—Lyons & Yosco—Moon & Morris—Duffy & Ingles—Willie Weston—Lucille Cavanaugh.

CONEY ISLAND.

Henderson—Mazie King—Toombs & Irving—Adair & Adelphi—Five Idols.

ROCKAWAY, N. Y.

Rockaway—Avon Four—Belle Baker—Walter Brower—Bert Leslie Co.

ATLANTA, GA.

Foraythe (First Half)—Burlington Four—Mr. & Mrs. Melburne—Maria Lo—Edwin George—The Skatelles. (Last Half)—Finn & Finn—Kubelick—Four Boyes—Schwartz Bros.—Warren & Templeton.

BOSTON, MASS.

Keith's—Howard & Clark Revue—Castellaine & Zardo—Fannie & Al Astair.

BUFFALO, N. Y.

Shea's—Seven Bracks—Cummings & Shelly—Olga Kargan—Jas. Hussy & Co.

DETROIT, MICH.

Temple—Conroy & Le Maire—Golet, Harris & Montgomery—Fen, Bigelow & Meehan—Crumbs—Wheeler & Dolan—Fox & Ingraham.

GRAND RAPIDS, MICH.

Electric—Bernard & Janis—Howard's Ponies—Gene Greene & Co.

HAMILTON, CAN.

Temple—"Corner Store No. 2"—Helen Jackley.

MONTREAL, CAN.

Orpheum—The Gaudsmids—Frank Stafford—Edw. Marshall.

NORFOLK, VA.

Norfolk (Last Half)—Guerin & Newell—La France & Kennedy—Ziegler Twins & Co.—Holmes & Wells.

PHILADELPHIA, PA.

Keith's—Herman & Shirley—"Those Five Girls"—McMahon, Diamond & Co.—Donald Brian & Co.—Lohse & Sterling—Martin & Diamond—Jackson & Wahl—Mr. & Mrs. George Wilde.

RICHMOND, VA.

Richmond (First Half)—Guerin & Newell—La France & Kennedy—Ziegler Twins & Co.—Holmes & Wells.

TORONTO, CAN.

Sohmer Park—Sully, Rogers & Sully—Exposition Jubilee Four.
Shea's—Phina & Picks—Brice & King—Bullowa Girls—Browning & Denny—Jos. E. Bernard Co.—Hickey Bros.

WASHINGTON, D. C.

Keith's—Eadie & Ramsden—Nonette—Aki Kuma & Co.—Stone & Kaliz—Chas. Kenna—The Lelands—Kalmer & Brown.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Nan Halperin—Leona La Mar—Montgomery & Perry—R. & G. Dooley—Harry Clarke—Connell & Craven—Jonah & Hawaiians—The Street Urchin—Rath Bros.

DENVER, COLO.

Orpheum—Randall & Myers—Hermine Shone & Co.—Clifford & Wills—Senor Westony—Calliste Conant—The Flemings—Asahi Troupe.

LOUISVILLE, KY.

Fontaine Ferry Park—O'Neill & Walmsley—Regal & Mack—Alexander Bros. & Evelyn—Brown & Taylor—The Gladiators.

LOS ANGELES, CAL.

Orpheum—Geo. White & Haig—Hufford & Chain—Princess Kalama & Co.—"Motor Boating"—Bert Melrose—Three Jahns—Countess Nardini—"Rubeville"—Lottie Horner.

MINNEAPOLIS, MINN.

Orpheum—Mark's Jungle Players—"The Night Boat"—Norwood & Hall—Nina Payne & Co.—Wm. Ebs & Co.—Jordan Girls—Frankie Heath.

SAN FRANCISCO, CAL.

Orpheum—Harry Girard & Co.—Brice & Barr Twins—Rita Boland—Edwin House—The Headliners—Hamilton & Barnes—"America First."

ST. LOUIS, MO.

Forest Park Highlands—Beaumont & Arnold—Holt & Rosedale—Dorothy Earle—La Zier, Worth & Co.—Hazel Moran.
Orpheum—G. Edw. Bandbox Revue—Medlin, Watts & Townes—Bessie & Baird—"Prosperity"—Anthony & Adette—Mang & Snyder—Al Herman.

SALT LAKE CITY, UTAH.

Orpheum—Julia Arthur—Santos & Hayes—Vera Berliner—Harry Carroll—Long & Ward—Orville Stamm—Hugh Herbert & Co.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Musical Crysties—Harry & Myrtle Gilbert—Baker & Rogers—Payton's Dining Car Girls—Four Chicks—Mabel Page & Co.—Eddie Foyer. (Last Half)—Howard Sisters—Amoros & Mulvey—Arcadia Trio—Jim Reynolds—Chalis & Lambert—Burke & Harris.
Boulevard (First Half)—Nora & Sidney Kellogg—Lanigan & Jones—Jessell & Merlin—Billy De Vere—Cunningham & Marion. (Last Half)—Moore, White & Bliss—Spiegel & Jones—Vine & Temple—Vincent & Maxime.
Avenue B (First Half)—Evelyn May & Co.—Janet Martin & Co. (Last Half)—Bill Pruitt—Well, Well, Well—Birnieviel Bros.

VAUDEVILLE BILLS For Next Week

Greeley Square (First Half)—White Steppers—Leonore Simonson—Ward & Pryor—Townsend Wilbur Co.—Henry Frey—Hanson & Clifton.

Mr. & Mrs. Sidney Payne—LeMare & Dawson—Ross & Ellis.

Delancey Street (First Half)—Gordon & Gordon—Harvey & Ashton—Moreley & Jazz Band—Ben Smith—Eskimo & Seals. (Last Half)—Piquo—Romany Trio—Weber & Wilson—Ward & Lumm—The Night Doctor—Jack Reddy.

Lincoln Square (First Half)—Howard Sisters—Vespo Duo—Vine & Temple—Do Your Bit—Brooks & Powers—Ross & Ellis. (Last Half)—Woods. Musical Trio—Baker & Rogers—Harvey & Ashton—Greater Duty—Claudia Coleman—Will & Kemp.

National (First Half)—Dolce Sisters—Hayes & Neal—Jimmy Gallagher—Weber & Wilson. (Last Half)—White Steppers—Lanigan & Jones—Henry E. Dixie Jr. & Co.—Henry Frey—Eskimo & Seals.

Orpheum (First Half)—Romany Trio—Leonard & Ward—Arcadia Trio—Mack & Lee—Greater Duty—Claudia Coleman—Four Martells. (Last Half)—Chas. Clark—Four Chicks—Townsend Wilbur & Co.—Delmore Angel & Co.—Hanson & Clifton.

Seventh Avenue (First Half)—Woods Musical Trio—Irene & Douglas Carberry—Ward & Lumm—Mr. & Mrs. Sidney Payne—Alice Hamilton—Vincent & Maxime. (Last Half)—Lew & Grace Harvey—Leonard & Ward—Moreley & Jazz Band—Eddie Foyer—Four Martells.

BROOKLYN.

Bijou (First Half)—Piquo—Amoros & Mulvey—Chas. Klass—The Night Doctor—Burke & Harris—Staford & Ivy. (Last Half)—Kennedy & Kramer—Gordon & Gordon—Jimmy Gallagher—Do Your Bit—Alice Hamilton—Five Melody Maids.

DeKalb (First Half)—Kennedy & Kramer—Jim Reynolds—Hopper & Burkhardt—Edw. Lynch & Co.—Delmore Angel & Co.—Ralph Boyle & Co. (Last Half)—Nora & Sidney Kellogg—Billy De Vere—Norton & Melnotte—Hayes & Neal—Brooks & Powers—Cunningham & Marion.

Warwick (First Half)—Booth & Leander—Mary Donahue—Bernieviel Bros. (Last Half)—Knights of Old—Stone & Clear—Harms Trio.

Fulton (First Half)—Moore, White & Bliss—Norton & Melnotte—Henry E. Dixie Jr. & Co.—LeMare & Dawson—Will & Kemp. (Last Half)—Vespo Duo—Irene & Douglas Carberry—Jessell & Merlin—Mack & Lee—Ralph Boyle & Co.

Palace (First Half)—Bill Pruitt—Knights of Old. (Last Half)—Mary Donahue—Evelyn May & Co.—Moss & Fyre.

BALTIMORE, MD.

Hippodrome—Noack—Marshall & Welton—Congressman Kitty—Howard & Sadler—Fred LaReine & Co.

BOSTON, MASS.

Orpheum (First Half)—Shirley Sisters—Connors & Myack—DeVoe & Statzer—Wood, Melville & Phillips—Between Trains—West & Hale—Burke & Broderick. (Last Half)—Brown & McCormack—Lonise Mayo—All Wrong—Lockwood & Neville—Uneda Girls—Clarence Wilbur.

St. James (First Half)—Dorothy Sothern Trio—Burns & Foran—McKey & Co.—Manning, Fealy & Knowles—Helene Trio. (Last Half)—Shirley Sisters—Putnam & Lewis—Howard Chase & Co.—Lew Wilson—Dawson, Lanigan & Covert.

FALL RIVER, MASS.

Bijou (First Half)—Brown & McCormack—Lonise Mayo—All Wrong—Clarence Wilbur—Uneda Girls. (Last Half)—Burke & Broderick—Wood, Melville & Phillips—Between Trains—West & Hale—DeVoe & Statzer.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Stone & Clear—Moss & Fyre. (Last Half)—Elks Trio.

PROVIDENCE, R. I.

Emery (First Half)—Putnam & Lewis—Lockwood & Neville—Howard Chase & Co.—Lew Wilson—Dawson, Lanigan & Covert. (Last Half)—Dorothy Sothern Trio—Burns & Foran—Connors & Myack—McKey & Co.—Manning, Fealy & Knowles—Helene Trio.

TORONTO, CAN.

Yonge Street—John LeClair—Orben & Dixie—Willard Hutchinson & Co.—Jenks & Aileen—Zelaya—Mumford & Thompson—Three Jeanettes.

W. U. B. O.

BAY CITY, MICH.

Wenona Beach Park—Turner & Grace—Everetts & Boyle—Bennington & Scot.

BATTLE CREEK, MICH.

Bijou (First Half)—Merle's Cockatoos—Curley & Welch—Minerva Courtney & Co.—Frances Kennedy—"Camp in the Rockies". (Last Half)—Mareena, Navarro & Mareena—Frisco—Four American Beauties—Viola Lewis & Co.—Three Types.

FORT WAYNE, IND.

Palace (First Half)—W. S. Harvey—Marmelin Sisters—Tennessee Ten. (Last Half)—Love & Wilber—Gonne & Albert—Harold Du Kane & Co.—Daniels & Walters—Wellington Cross—Five Violin Girls.

INDIANAPOLIS, IND.

English—Lorimer & Thomas—Wright & Davis—Paul Decker & Co.—Tower & Darrell—Melody Six.

JACKSON, MICH.

Orpheum (First Half)—Gallardo—Largay & Snee—Folsom & Brown—Art Adair—Temptation. (Last Half)—Kariton & Kilford—Curley & Welch—Minerva, Courtney & Co.—Foley & O'Neil—"Camp in the Rockies."

KALAMAZOO, MICH.

Majestic (First Half)—Mareena, Navarro & Mareena—Bingham & West—Great Howard—Gonne & Albert—Five Violin Girls. (Last Half)—Gallardo—Largay & Snee—Marmelin Sisters—Three Hickey Bros.—"Temptation."

LOGANSPOUT, IND.

Colonial (First Half)—Frick & Adair—Knight, Benson & Holloway. (Last Half)—Mildred Hayward—W. S. Harvey & Co.

LANSING, MICH.

Bijou (First Half)—Bingham & West—Great Howard—Frances Kennedy. (Last Half)—Frisco—Viola Lewis & Co.—Four American Beauties—Three Hickey Bros.—Three Types.

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic—Five Nelsons—Francis & Ross—Kelly, Wilder & Co.—Riche & Tenore—Mrs. Gene Hughes—Clark & Hamilton—Reeman & Anderson.

HOUSTON, TEX.

Majestic—Monde & Sells—International Four—Private Louis Hart—Dorilyn—"Girl From Amsterdam"—Boyle & Brown—Four Kings.

JOPLIN, MO.

Electric (First Half)—Rice & Newton—Eltoro Trio. (Last Half)—Four Slickers.

KANSAS CITY, KAN.

Electric (First Half)—Four Slickers. (Last Half)—Fargo & Wells—Bally Hoo Trio.

KANSAS CITY, MO.

Globe (First Half)—Drawee, Hambo & Frisco—Hockwald's Hawaiians. (Last Half)—Allen & Allen.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Dancing Cronins—Amedeo. (Last Half)—Six Little Wives.

SPRINGFIELD, MO.

Electric (First Half)—Coscia & Verdi. (Last Half)—Rice & Newton—Eltoro Trio.

TULSA, OKLA.

Empress (First Half)—Six Little Wives. (Last Half)—Drawee, Hambo & Frisco—Hockwald's Hawaiians.

TOPEKA, KAN.

Novelty (First Half)—Greta Vonbergen—Oden & Holland—Bijou Minstrel Misses—Paul Kleist & Co. (Last Half)—Rose Berry—Cliff Dean Players.

W. V. M. A.

BILLINGS, MONT.

Babcock (Aug. 23)—Frank Wilbur & Co.—Keeler & Belmont—Two Specks—Princeton Five—Austin & Bailey—"Girl in the Moon". (Aug. 26)—Milo Varge & Co.—Bell Sisters—Norton Bros.—Burglars' Union—LaPetite Mercedes.

BUTTE, MONT.

Peoples (Aug. 19-21)—The Benadins—Miller & Leonard—D'Amico—"To Save One Girl"—Skipper—Tennessee Trio—The Azimias. (Aug. 22-25)—Flying Howard—Washington Trio—Dora Hilton—Davett & Duvall—Haddon & Norman—Ross Bros.

DULUTH, MINN.

New Grand (First Half)—Three Misses Weston—Laney & Pearson—Walter Baker & Co. (Last Half)—Kranz & La Salle—The Slacker—Arthur Rigby—"Fireside Reverie."

FORT WILLIAM, CAN.

Orpheum (Aug. 20-21)—Swain's Rats & Cats—Willie Smith—Johnson & Wells—Little Caruso & Co. (Aug. 24-25)—Prince & Crest—Ray Bruce & Fay—Tom Lindsay's Lady Bugs.

GREAT FALLS, MONT.

Palace (Aug. 18-19)—Flying Howard—Washington Trio—Dora Hilton—Davett & Duvall—Haddon & Norman—Ross Bros. (Aug. 23)—Stewart & Earl—Two Pearsons—Marie Dufour—Ebner & Reusch—Blanche Alfred & Co.

LEWISTOWN, MONT.

Judith (Aug. 21)—Stewart & Earl—Two Pearsons—Marie Dufour—Ebner & Reusch—Blanche Alfred & Co. (Aug. 24)—Frank Wilbur & Co.—Keeler & Belmont—Two Specks—Princeton Five—Austin & Bailey—"Girl in the Moon."

NORTH YAKIMA, WASH.

Empire (Aug. 19-20)—Wolfgang & Girlie—Simms & Warfield—Harry Dixon—Gibson Girls—Christie & Griffin—Herbert & Dare. (Aug. 24, 25)—LeDean Sisters—The Arleys—Eddie Vine—Five Emigrants—Lee & Lawrence—Janson.

OKLAND, CAL.

Hippodrome (Aug. 19-21)—Tokayo Troupe—Alex Duo—Fay & Lewis—Gypsy Brigands—Two Blondys—Hugo Lutgens. (Aug. 22-25)—Three Keleys—Musical Walsh—Sperry & Raw—Clifford, Hippie & Co.—King, Hume & Thomas—Leon's Ponies.

PORTLAND, ORE.

Hippodrome (Aug. 19-22)—Odone—Clifton & Kramer—Azalea & Delores—Madam Marion—Morgan—Fields & Snyder—Strassler's Animals. (Aug. 23-25)—The Olmsteads—Scott & Wilson—Daly's Tangled Army—Bandy & Fields—Violin Beauties—Irving Gosler.

SEATTLE, WASH.

Regent (Aug. 19-22)—Poshay & White—Hobson & Peatty—Tom Brown's Blackface Revue—Merkit & Bonhill—Maestro & Co.—The Two Edwards. (Aug. 23-25)—Wolfgang & Girlie—Simms & Warfield—Harry Dixon—Gibson Girls—Christie & Griffin—Herbert & Dare.

SAN FRANCISCO, CAL.

Casino—Bedford & Gardiner—Murray & Love—Newell & Most—Six Musical Harvards—Joe Rolley—Laypo & Benjamin.

Hippodrome—June & Irene Melva—Chuck Haas—Faber & Taylor—Chas. Rodgers & Co.—Louis London—Eight Black Dots.

ST. PAUL, MINN.

New Palace (First Half)—Kranz & La Salle—The Slacker—Arthur Rigby—"Fireside Reverie." (Last Half)—Van Horn & Ammer—Bernard & Merit—Four Southern Girls—De Noyer & Danie—Kapt Kidder & Co.

SUPERIOR, WIS.

Palace (First Half)—Prince & Crest—Ray Bruce & Fay—Tom Lindsay's Lady Bugs. (Last Half)—Borsini Troupe.

SACRAMENTO, CAL.

Empress (Aug. 19-21)—Woodward & Morrissey—Leo Miller—Four Juvenile Kings—Jack Case—McGhan's Swiss Canines—Kane & Wagner. (Aug. 22-25)—Halt & Geer—Granstaff & Davis—Jerry & Gretchen O'Meara—1917 Revue—E. J. Moore—Ambler Bros.

SPOKANE, WASH.

Hippodrome (Aug. 19-21)—Banvard Sisters—Mary Billsbury—Doyle & Wright—Gilbert & Usher—Morning, Noon & Night—Wills, Gilbert & Co. (Aug. 22-25)—Dave Van Field & Co.—Margaret Ryan—Morton & Wells—Venetian Four—Irving & Ward—Tetuan Arabs.

SAN JOSE, CAL.

Victory (Aug. 19-21)—Three Keeleys—Musical Walsh—Sperry & Raw—Clifford, Hippie & Co.—King, Hume & Thomas—Leon's Ponies. (Aug. 22-25)—Woodward & Morrissey—Leo Miller—Four Juvenile Kings—Jack Case—Merian's Swiss Canines—Kane & Wagner.

WALLA WALLA, WASH.

Liberty (Aug. 19, 20)—LeDean Sisters—The Arleys—Eddie Vine—Five Emigrants—Lee & Lawrence—Janson. (Aug. 24, 25)—Banvard Sisters—Mary Billsbury—Doyle & Wright—Gilbert & Usher—Morning, Noon & Night—Wills, Gilbert & Co.

WINNIPEG, CAN.

Strand (First Half)—De Vaux, Bell & Joe—Jennings & Barlowe—Peerless Trio—"When We Grow Up."

PANTAGES' CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Girl from Starland—Chester Gruber—DeMichelle Bros.—"Everyman's Sister"—"Miss America."

CALGARY, CAN.

Pantages—Three Mori Bros.—Five Sullys—Norman Coffey—Winter Garden Revue—Willie Solar.

DENVER, COLO.

Pantages—Stagpoole & Spier—D'Armour & Douglas—Jack & Marie Gray—"Hello, Japan"—LaRue & Gresham—Maudie DeLong.

EDMONTON, CAN.

Pantages—Jessie & Dollie Miller—The Cromwells—Brady & Mahoney—"Saint and Sinner"—"Bon Voyage."

GREAT FALLS, MONT.

Pantages—Dumitrescu Dunham Troupe—Lane & Harper—"A Friendly Call"—Neil McKinley—"Oh, You Devil."

KANSAS CITY, MO.

Pantages—Pederson Bros.—Oleason & Johnson—Kajlams—Minnie Allen—Alexandria—"Beauty Orchard."

LOS ANGELES, CAL.

Pantages—Will Morris—"Oh! Mr. Detective"—Stuart—"Woman Proposes"—Green, McHenry & Deane.

MINNEAPOLIS, MINN.

Pantages—Goldberg & Wayne—Von Cello—Mercedes—Cook & Lorenz—Four Holloways—Julia Curtis.

OGDEN, UTAH.

Pantages (Three Days)—Ed P. Reynard—Three Symphony Maids—Magazine Girls—Dorothy Vaughn—Mlle. Bianca—Alberto.

OKLAND, CAL.

Pantages—Howard, Kibel & Herbert—"Miss Hamlet"—Lella Shaw & Co.—Klotz & Nash.

PORTLAND, ORE.

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RAY LAURENCE

In Vaudeville

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In Vaudeville

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DRAMATIC AND MUSICAL

Boomerang, The (David Belasco, mgr.)—San Francisco, July 30-Aug. 25.
 Clarke, Harry Corson and Margaret Dale Owen—Calcutta, India, indef.
 "Canary Cottage" (Oliver Morosco, mgr.)—Lyric, Phila., indef.
 "Dew Drop Inn"—Illinois, Chicago, indef.
 "Dollars and Sense"—Princess, Chicago, indef.
 "Everywoman" (H. W. Savage, mgr.)—Academy of Music, Halifax, N. S., 22-25; Academy of Music, New Glasgow, N. S., 27; Grand Opera House, Moncton, N. B., 28; Imperial Theatre, St. John, N. B., 29-30; Bangor Opera House, Bangor, Maine, 31.
 Friend, Martha (Edw. Pepples, mgr.)—Booth, N. Y., Aug. 7-indef.
 "Fair and Warmer" (Selwyn & Co., mgrs.)—Park St., Boston, indef.
 "Hitchy-Koo" (Hitchcock & Goetz, mgrs.)—Cohan & Harris, New York, indef.
 "Have a Heart" Western Co. (H. N. Savage, mgr.)—Lyceum Theatre, New London, Conn., 15; Stamford Theatre, Stamford, Conn., 16; Park Theatre, Taunton, Mass., 17; Opera House, Newport, R. I., 18; Colonial Theatre, Boston, Mass., 20-31.
 "Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
 "Mary's Ankle" (A. H. Woods, mgr.)—Bijou, N. Y., Aug. 6-indef.
 "Other Man's Wife" (L. A. Edward)—Chicago, Ill., 12-18; Battle Creek, Mich., 19; Colon, Mich., 20.
 "Oh Boy"—Princess, New York, indef.
 "Pawn, The" (Plymouth Prod. Co., mgrs.)—Chicago, May 21, indef.
 "Passing Show of 1917"—Winter Garden, New York, indef.
 "Robin Hood" (Walker & Stevens, mgrs.)—Toronto, Can., indef.
 "Show of Wonders"—Palace, Chicago, indef.
 "Seven Chances" (David Belasco, mgr.)—Cort, Chicago, indef.
 "The 13th Chair"—Forty-eighth Street, New York, indef.
 "Turn to the Right" (Smith & Golden, mgrs.)—Gaiety, New York, indef.
 "Turn to the Right" (Smith & Golden, mgrs.)—Grand, Chicago, indef.
 "Treasure Island" (Chas. Hopkins, mgr.)—Hollis, Boston, indef.
 "Uncle Tom's Cabin" (Wm. Kibbe, mgr.)—Ft. Wayne, Ind., 17; Marion, Ind., 18; Indianapolis, Ind., 19-25.
 "Ziegfeld Follies"—New Amsterdam, New York, indef.

STOCK

Auditorium Players—Malden, Mass., indef.
 Alcazar Players—San Francisco, indef.
 Albee Stock (Chas. Lovenberg, mgr.)—Providence, R. I., indef.
 Austin, Mildred, Musical Comedy (Star)—Louisville, Ky., indef.
 Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
 Baker Stock Co.—Portland, Ore., indef.
 Bonstelle, Jesse, Stock Co.—Buffalo, N. Y., indef.
 Bennett, Richard, Stock—San Francisco, indef.
 Bryant, Marguerite, Players—Altoona, Pa., indef.
 Buhler, Richard, Players (A. G. Delamater, mgr.)—Columbus, O., indef.
 Bishop Players—Oakland, Cal., indef.
 Boyer, Nancy, Stock—Detroit, Mich., indef.
 Baldwin, Walter, Stock—Duluth, Minn., indef.
 Blaine's, James, Players—Saskatoon, Can., indef.
 Comstock, F. Roy, Stock Co.—Cleveland, O., indef.
 Cornell-Price Players—Wauseon, O., indef.
 Colonial Stock—Cleveland, O., indef.
 Clifton-Mallory & Co., Attica, Ind., 15; Barry, Ill., 16; Farrington, Ia., 17; Oskaloosa, Ia., 18; King City, Mo., 19; Fairfield, Ia., 20; Allentown, Ia., 21; Oskaloosa, Ia., 22.
 Dale, Kathryn Co. (Krug)—Omaha, Neb., indef.
 Dailey, Ted, Stock Co.
 Dainty Bessie Players (I. E. Earle, mgr.)—Dallas, Tex., indef.
 Denham Players—Denver, indef.
 Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
 Edwards Mea Players—Mayflower Grove Park, Bryantville, Mass., till Aug. 11.
 Emerson Players—Lowell, Mass., indef.
 Elitch Stock Co. (Elitch Gardens)—Denver, Col., indef.
 Feiber & Shea Stock—Akron, O., indef.
 Franklin, Maurice, Stock Co.—Worcester, Mass., indef.
 Garden City Stock Co.—Kansas City, Mo., indef.
 Glass, Joseph D., Stock Co.—Denver, Colo., indef.
 Gordiner Bros. Stock—Ft. Dodge, Ia., indef.
 Hillman & Schroeder Stock Co.—Grand, Hartford, Conn., indef.
 Horne, Col. F. P. Stock—Youngstown, O., indef.
 Incomparable Grand Stock Co.—Tulsa, Okla., indef.
 Jewett, Henry, Players—Copley, Boston, indef.
 Keith Stock—Portland, Me., indef.
 Kenyon Stock Co. (Ferry L. Brott, mgr.)—Kenyon, Pittsburgh, indef.
 Kneckerbocker Players—Syracuse, N. Y., indef.
 Kyle Stock Co. (Barber & Howland, mgrs.)—Lansing, Mich., indef.
 Lexington Park Players (Lexington Park)—Boston, indef.
 Lakeside Mus. Comedy Co.—Denver, Colo., indef.
 Lando, Albert, Stock Co.—Fitchburg, Mass., indef.
 Lawrence, Del., Stock—San Francisco, indef.
 Liberty Stock Co.—Strand, San Diego, Cal., indef.

ROUTE LIST

Lieb, Harris, Stock Co.—Wilson, Chicago, indef.
 Lyric Light Opera Co.—Providence, R. I., indef.
 Lone-Jane Players (Carl F. Hallaway, mgr.)—Hudson-Schenectady, Aug. 20; Warburton-Yonkers, 23, indef.
 Liberty Players (Norumbega Park)—Auburn-dale, Mass., indef.
 Modern Players—Pabst, Milwaukee, Wis., indef.
 Marcus Musical Stock Co.—New Bedford, Mass., indef.
 Morosco Stock—Los Angeles, indef.
 Manhattan Players—Rochester, N. Y., indef.
 McWatters & Webb Stock—Saginaw, Mich., indef.
 Miller, Henry, Stock—San Francisco, indef.
 Opera Players—Hartford, Conn., indef.
 Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal., indef.
 Oliver, Otis, Players—Lincoln, Neb., indef.
 Orpheum Players (Clark Brown, mgr.)—Montreal, Can., indef.
 Packard, Jay, Stock Co.—Newark, N. J., indef.
 Poll Stock Co.—Springfield, Mass., indef.
 People's Stock Co.—Oklahoma City, Okla., indef.
 Perry, Tex., Players—Zanesville, O., indef.
 Poll Stock Co.—Wilkes-Barre, Pa., indef.
 Poll Players—Worcester, Mass., indef.
 Poll Stock Co.—Waterbury, Conn., indef.
 Powell, Halton, Stock Co.—Lansing, Mich., indef.
 Price, Stanley, Players—Grand Rapids, Mich., indef.
 Robins, Edward, Stock—Toronto, Can., indef.
 Shubert Players—Milwaukee, Wis., indef.
 Shubert Stock—St. Paul, Minn., indef.
 Somerville Theatre Players—Somerville, Mass., indef.
 St. Clair, Winifred, Stock (Earl Sipe, mgr.)—Trenton, N. J., indef.
 Spooner, Cecil, Stock—Bridgeport, Conn., indef.
 Toler, Sydney, Stock—Portland, Me., indef.
 Temple Stock—Hamilton, Can., indef.
 Van Dyke & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
 Veas, Albert, Stock—Wheeling, W. Va., indef.
 Wigwam Stock Co.—Wigwam, San Francisco, indef.
 Williams, Ed., Stock—Elkhart, Ind., indef.
 Williams, Ed., Stock—Quincy, Ill., indef.
 Walker, Stuart, Players—Indianapolis, indef.
 Wilkes' Players—Seattle, Wash., indef.
 Wallace, Chester, Players—Williamsport, Pa., indef.

BURLESQUE

Columbia Wheel

Al Reeves—Orpheum, Paterson, Aug. 20-25.
 Ben Welch—Palace, Baltimore, 13-18; Gaiety, Washington, 20-25.
 Best Show in Town—Empire, Toledo, 13-18; Lyric, Dayton, 20-25.
 Bowers—Columbia, New York, 13-18; Casino, Brooklyn, 20-25.
 Burlesque Revue—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.
 Burlesque Wonder Show—Empire, Newark, N. J., 13-18; Casino, Philadelphia, 20-25.
 Bon Tons—Empire, Albany, 13-18; Gaiety, Boston, 20-25.
 Behman Shows—Columbia, Chicago, 11-18.
 Broadway Frolics—Miner's Bronx, New York, 20-25.
 Bostonians—Star & Garter, Chicago, 20-25.
 Behman Show—Gaiety, St. Louis, 20-25.
 Follies of the Day—Gaiety, Buffalo, 20-25.
 Golden Crooks—Star, Cleveland, 13-18; Empire, Toledo, 20-25.
 Hello America—Hurtig & Seamon, New York, 11-18; Majestic, Jersey City, 20-25.
 Harry Hastings—Corinthian, Rochester, N. Y., 13-18; Syracuse and Utica, 20-25.
 Hip, Hip, Hoorah—Berchell, Des Moines, Ia., 20-22.
 Howe Sam—Columbia, Chicago, 20-25.
 Irwin's Big Show—Empire, Albany, 20-25.
 Liberty Girls—Gaiety, Buffalo, 13-18; Corinthian, Rochester, 20-25.
 Majestics—Casino, Boston, 13-18; Grand, Hartford, Conn., 20-25.
 Merry Rounders—Bridgeport, Conn., 16-18; Colonial, Providence, 20-25.
 Million \$ Dolls—Jacques, Waterbury, Conn., 11-18; Newburg and Poughkeepsie, 20-25.
 Mollie Williams—Syracuse and Utica, 13-18; Gaiety, Montreal, 20-25.
 Marions, Dave—Casino, Boston, 20-25.
 Maids of America—Empire, Brooklyn, 20-25.
 Oh Girl—Gaiety, Omaha, 20-25.
 Puss Puss—Casino, Philadelphia, 11-18; Palace, Baltimore, 20-25.
 Roseland Girls—Grand, Hartford, Conn., 11-18; Jacques, Waterbury, Conn., 20-25.
 Rose Sydell's—Gaiety, Pittsburgh, 13-18; Star, Cleveland, 20-25.
 Step Lively—Star and Garter, Chicago, 13-18; Gaiety, Kansas City, 20-25.
 Star and Garter—Gaiety, Detroit, 13-18; Gaiety, Toronto, Ont., 20-25.
 Sporting Widows—Gaiety, Boston, 11-18; Columbia, New York, 20-25.
 Social Maids—Empire, Brooklyn, 13-18; Park, Bridgeport, 22-25.
 Sight Seers—People's, Philadelphia, 20-25.
 Sam Sidman—Lay off, 20-25; Orpheum, Paterson, 27-Sept. 1.
 Spiegels Revue—Hurtig & Seamon's, New York, 20-25.
 Some Show—Columbia, Chicago, 20-25.
 Twentieth Century Maids—Gaiety, Washington, 12-18; Gaiety, Pittsburgh, 20-25.
 Watson's Beef Trust—Olympic, Cincinnati, 20-25.

AMERICAN WHEEL

American—Star, Brooklyn, 20-25.
 Army and Navy Girls—Lay off, 20-25; Lyceum, Columbus, O., 27-Sept. 1.

Aviators—Olympic, New York, 13-18; Gaiety, Philadelphia, 20-25.
 Auto Girls—Century, Kansas City, 13-18; Standard, St. Louis, 20-25.
 Broadway Belles—Englewood, Chicago, 13-18; Park Opera House, Erie, Pa., 20-21; Ashtabula, O., 22; Youngstown, 23-25.
 Bif, Bing, Bang—Savoy, Hamilton, Can., 20-25.
 Cabaret Girls—Empire, Chicago, 13-18; Court, Wheeling, W. Va., 20-25.
 Charming Widows—Empire, Chicago, 20-25.
 Darlings of Paris—New Bedford and Worcester, 20-25.
 Follies of Pleasure—Savoy, Hamilton, Ont., 13-18; Lyceum, Columbus, O., 20-25.
 Forty Thieves—Gaiety, Chicago, 13-18; Gaiety, Milwaukee, 20-25.
 French Frolics—Majestic, Indianapolis, 13-18; Empire, Cleveland, 20-25.
 Grown Up Babies—Majestic, Scranton, 13-18; Binghamton, 20; Oswego, 21; Niagara Falls, N. Y., 22-25.
 Girls from Follies—Gaiety, Brooklyn, 13-18; Warburton, Yonkers, N. Y., 20-22; Hudson, Schenectady, 23-25.
 Girls from Joyland—Empire, Hoboken, 20-25.
 Hello Girls—Majestic, Fort Wayne, 19; Indianapolis, Ind., 20-25.
 Innocent Maids—Penn Circuit, 13-18; Trenton, N. J., 23-25.
 Jolly Girls—Gaiety, Minneapolis, 13-18; Star, St. Paul, 20-25.
 Lid Lifters—Troadero, Philadelphia, 13-18; Majestic, Scranton, Pa., 20-25.
 Lady Buccaneers—Star, Toronto, Can., 13-18; Cadillac, Detroit, 20-25.
 Mischief Makers—Victoria, Pittsburgh, 13-18; Penn Circuit, 20-25.
 Military Maids—Garden, Buffalo, 13-18; Star, Toronto, Ont., 20-25.
 Monte Carlo Girls—Victoria, Pittsburgh, 20-25.
 Mile-a-Minute Girls—Lyceum, Duluth, 19; open, 20-25.
 Orientals—Gaiety, Brooklyn, Aug. 4-11; Holyoke, 20-22; Springfield, 23-25.
 Pacemakers—Standard, St. Louis, 13-18; Englewood, Chicago, 20-25.
 Pat White's—Oswego, 15; Niagara Falls, 16-18; Garden, Buffalo, 20-25.
 Parisian Flirts—Gaiety, Milwaukee, 13-18; Gaiety, Minneapolis, 20-25.
 Review of 1918—Century, Kansas City, 20-25.
 Record Breakers—Gaiety, Baltimore, 13-18; Troadero, Phila., 20-25.
 Social Follies—Grand, Trenton, 16-18; Gaiety, Baltimore, 20-25.
 Some Babies—Gaiety, Philadelphia, 13-18; South Bethlehem, 20; Easton, 21; Wilkes-Barre, 22-25.
 September Morning Glories—Star, Brooklyn, 13-18; Gaiety, Brooklyn, 20-25.
 Speedway Girls—Olympic, New York, 20-25.
 Tempters—Gilmore, Springfield, Mass., 15-18; Howard, Boston, 20-25.
 Whirly Girls—Empire, Cleveland, 13-18; Gaiety, Chicago, 20-25.

CARNIVALS

Adams, Otis L., Expo. Shows—Parkersburg, W. Va., 13-18.
 Baldwin & Franklin Shows, G. A. Baldwin, mgr.—Phillipsburg, N. J., 13-18.
 Barkoot, K. G. Shows—Barnesboro, 13-18.
 Brown's Greater Shows—Brookhead, 13-18.
 Broadway Shows, Billie Clarke, mgr.—Taylorsville, 13-18.
 Copping, Harry, Shows—Kittanning, 13-18.
 Corey Greater Shows, Edgar S. Corey, mgr.—Coplay, 13-18.
 Davis & Wallace Shows, Don D. Davis, mgr.—Grayson, Ky., 13-17.
 Delmar Shows—Cross Plains, 13-18.
 Evans, Ed. A., Greater Shows—Pekin, 13-18.
 Foley & Burk Shows—Grant's Pass, 14-18.
 Great European Shows, Capt. Wm. Kanell, mgr.—Rockwood, 13-18.
 Great Excelsior Shows, Jos. H. Thonet, mgr.—Columbia, 13-18.
 Gray, Roy, Amusement Co.—Carthage, 13-18.
 Hendler, A. H., Shows—Lompoc, 13-18.
 Keystone Expo. Shows, Mechanic & Krause, mgrs.—Perth Amboy, 13-18.
 Morrison United Shows—Pittsburg, Pa., 11-17.
 Metropolitan Shows, C. E. Barfield, mgr.—Clifton Forge, Va., 13-18.
 McClellan Shows—Abilene, Kan., 13-18.
 Parker's Greatest Shows—Adrian, Mich., 13-18.
 People's Amusement Co., E. A. Johnson, mgr.—Boyd, Ia., 6-11; Rock Valley, 13-18.
 Polack Bros., 20 Big Shows—Williamsport, Pa., 6-11; Elmira, N. Y., 13-18.
 Reynolds, George, Shows—Uniontown, Ky., 6-11; Paducah, 13-18.
 Savidge, Walter, Amusement Co.—Nobara, Neb., 6-11; Gregory, S. D., 13-18.

Torrens' Detroit Special Shows, Palatine, Ill., 6-11; Terre Haute, Ind., 13-18.
 Washburn's Midway Shows—New Bedford, Mass., 6-11; Springfield, 13-18.
 Whitney Shows, A. P. Whitney, Mgr.; Jacksonville, Ill., 6-11; Mercedosia, 13-18.
 World at Home Shows—Winnipeg, Can., 13-18.
 Wortham, Great Shows—Gary, Ind., 6-11; Benton Harbor, Mich., 13-18.
 Wortham, C. A., Shows—Winona, Minn., 6-11; Dubuque, Ia., 13-18.

CIRCUS AND WILD WEST

Barnes, Al. G.—Mineral Point, 15; Monroe, 16; Freeport, Ill., 17; Clinton, Ia., 18; Maquoketa, 20; Cedar Rapids, 21.
 Barnum & Bailey—Oshkosh, 15; Sheboygan, 16; Green Bay, 17; Appleton, 18; Milwaukee, 20.

MINSTRELS

Coburn's, J. A.—Urbana, O., indef.
 Al G. Field's Greater Minstrels—Syracuse, 15-16; Rochester, 17-18; Ashtabula, O., 20; Youngstown, 21-22.
 O'Brien-Neil Minstrels—Pittsfield, Mass., 15; Troy, N. Y., 16; Rutland, Vt., 17; Burlington, 18; Glens Falls, N. Y., 20; Saratoga, 21; Albany, 22.
 Vogel's, John W.—Buckeye Lake, Millersport, O., indef.

BANDS AND ORCHESTRAS

Cavallo's Band—Blismarck Gardens, Chicago, indef.
 Lower's Band—Toledo Beach, O., indef.
 Royal Venetian Band (Wm. H. Lamblase, mgr.)—Garden Pier, Atlantic City, N. J., until Sept. 15.
 Storm's, Chas. W., Band—Duncan Park, Lexington, Ky., indef.
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Stock and Repertoire

(Continued from Page 13)

LANDO CO. PRESENTS NEW PLAY

FITCHBURG, Mass., Aug. 7.—Last week, the Lando Stock Co. produced here for the first time on any stage a comedy entitled "Mrs. Harris—Diplomat," written by Jack Hayden. It was conceded to be a great success both by the critics and audience, and, as one critic expressed it, was "a whirlwind of comedy from start to finish." The play has an unusually strong second act. Henrietta Bagley made a great personal hit in the title role, and was closely followed by Albert Lando as "Hawley," Evelyn Newton as "Hannah" and Marguerite Slavin as "Trixie." The plot is rather unusual, and gets away from the average comedy, particularly in the last act, which is novel. The members of the company were all well cast, and the production was in excellent taste. Altogether it was a decided hit and is one of the best things the Lando company has done here.

POLI PLAYERS CLOSE SEASON

WASHINGTON, D. C., Aug. 11.—The final curtain on the performance of "The Story of the Rosary" here tonight marked the closing of the Poli Popular Players of a successful season. The company, which disbanded, was one of the best Poli has ever had here. Florence Rittenhouse, the leading lady, intends taking a rest before beginning her Fall engagement.

WANTED—FOR

Gordinier Bros. Stock Co.

Rep. Leading Man, with all requirements. To join at once. State all in first letter. People in all lines write. Long season. Salary sure. GORDINIER BROS. STOCK CO., c/o Tent Show, Montezuma, Iowa.

SAVAGE PLAY GETS STOCK TRIAL

WORCESTER, Mass., Aug. 12.—"Husbands and Wives," a play by Vincent Lawrence, was produced tonight by the stock company at the Grand. It will be given this week for whipping into shape purposes and will then be shelved by Henry W. Savage for production later in the season.

LEWIS STOCK REHEARSING

JAMESTOWN, N. Y., Aug. 8.—Jack X. Lewis has arrived here with his stock company and is rehearsing, getting ready to begin his second stock season at Keith's Lyric Theatre the latter part of this month.

PRESENT IRISH PLAY

ALTOONA, Pa., Aug. 13.—The Marguerite Bryant Players present "The Girl from the Emerald Isle" at the Lakemont Park Theatre here today.

TRIANGLE OPENING DELAYED

The opening of the Triangle Stock Company, under the management of Meredith and Broughton, has been moved back to August 22 in Iowa.

AT LIBERTY

Join on wire. First rate character man; gen. bus.; age 28 (safe from draft), 6' 2"; 160 lbs.; wardrobe; ability, with experience and reliability. NORMAN LANE, 258 W. 44th St., N. Y. City.

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Wanted! For the Seventh "The Nestell Players"

Season of

Featuring Miss Edyth La Nora (Mrs. E. Homan Nestell). Feature Vaudeville Team to play good parts; Heavy Man, one preferred who can sing in quartette; Lady Piano Player who can play parts; General Business Man and Woman with good specialties. Rep. people in all lines write, with specialties. Wardrobe, ability, experience, appearance, and sobriety absolutely essential. State all in first letter, with lowest salary. Rehearsals at Trenton, Mo., Aug. 26th. Address until August 25th, E. HOMAN NESTELL, "Nestell's Landing on Lake Taneycomo," Branson, Mo.

Grace Kensell, Barnett and Adams, Lou Andrews wire.

Young Leading Man Wanted

for stock, two bills a week. Open September 17. Must be handsome and clever. Good proposition to right man. State salary and send photos. Address SAM C. MILLER, or JACK BALL, Victoria Theatre, Wheeling, W. Va.

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of merit wanted quick; can offer long route with short jumps; give full information in first letter. COMMUNITY AMUSEMENT ENTERPRISES, L. H. HYATT, Booking and Producing Mgr., Second floor, New Garrick Theatre Bldg., Minneapolis, Minn.

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THE ERNIE MARKS STOCK CO.

People engaged for this attraction will please report in Perth, Ont., Canada, for rehearsals, Aug. 27th, open Sept. 7th. Would place good General Business Man with specialty who can change for a week and able to play responsible line of parts; also want man to do props, with a good specialty, capable of playing small parts. A long sure season guaranteed to right people, but must positively be gentlemen and good dressers both on and off. Address ERNIE MARKS, Manager Ernie Marks Stock Co., Perth, Ont., Canada. P. S.—People engaged please verify.

Warning!

The Musical Comedy "Pretty Mrs Smith" has from this date been absolutely withdrawn from stock — Anyone attempting to produce it or any portion of it will be prosecuted to the fullest extent of the law —

Oliver Morosco

COLORED PERFORMERS AND MUSICIANS WANTED FOR GEORGIA JUBILEE MINSTRELS

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Repertoire and Stock People Wanted

Three companies for season opening first week in October at the Orpheum Theatre, Fargo, N. D. First four weeks in the month of October will be played here, with two bills a week and then a rep. of the same bills on the road, returning to Fargo every few weeks. Send all particulars with photographs and state your salary. ORPHEUM PLAYERS, 370 7th Ave., S. Fargo, N. D.

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Singing and Dancing Juvenile, with Hurtig and Seamon's "Bowery Burlesquers"

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Has the Most Remarkable Voice Ever
Heard in Burlesque. Discovered by Viola
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HARRY HASTINGS' BIG SHOW

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SOUBRETTE, WATSON'S ORIENTALS.

MAE DIX

SOUBRETTE WITH BILLY WATSON'S BURLESQUE WONDER SHOW

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"WILDFIRE MISS"

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First Season in Burlesque

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Vaudeville Next Season.

GEO. LEON

HAIR-LIP COMIC—SEASON 1917-1918 WITH FRED IRWIN'S MAJESTICS. FRED IRWIN
AND SAM LEWIS DID IT.

NEWS OF BURLESQUE

(Continued from Page 17)

LEO STEVENS HAS MADE "ORIENTALS" BEST WATSON SHOW

The programme says that Leo Stevens is responsible for the production of Watson's "Orientals" at the Gayety last week. It also states he has written the book and is the featured comedian of the show. Which, all put together, means that Leo Stevens has given Watson the best show that that producer has ever offered to burlesque patrons, for it is a show that will do credit to the American Burlesque Circuit, abounding in comedy, catchy music, attractive costumes and scenery that is new and bright in color.

The entertainment is in three acts, with a specialty between the second and third. Stevens, as Patsy, handles the comedy nicely. He keeps things moving along with plenty of laughs. He is assisted by Jean Schuler and Joe McCoy, the latter doing Irish, while Schuler portrays several characters. His "rube" was the best. Ben Bard plays the straight part. He handles his lines well, but shines when putting over his numbers. He is a good dresser, and makes a good appearance.

Doris Claire has an odd way of working and puts her numbers over differently than any soubrette in burlesque. She works in an easy but convincing way.

Dolly Clifford is an attractive prima donna, who sings well and with a vim, taking several encores with each number.

Vida Sopota, ingenue prima donna, offered several numbers nicely. Miss Sopota does well with her lines, and will no doubt do much better in a short time under Stevens' tuition.

Daisy Gallagher hasn't much to do outside of leading several numbers, which she takes care of nicely.

The chorus dances and sings well, its costumes are pretty, and good judgment was shown in selecting the colors and designs.

A specialty offered by Clifford and Gallagher went big. It's a sister act. The girls offer three numbers and a dance.

HURTIG AND SEAMON'S OPENS

Hurtig and Seamon's Theatre opened last Saturday night with "Hello America," one of their own shows, featuring Sam Lewis, Sam Dody and Primrose Seamon.

Without a doubt this is the greatest production this firm of producers has ever offered the public and it will be the talk of burlesque this season. The cast is great, the costumes of principals and chorus beautiful and the music and numbers are different than are usually seen or heard. The chorus is also altogether out of the ordinary, while the comedy is clean and wholesome to a marked degree. The music was written by Nat Osborne, the lyrics by Will Smith, the numbers by Arthur Conrad and the book by Lewis and Dody and Frank Wakefield.

Every time Primrose Seamon appeared the stage, which was often, she had on a different costume, all of which were beauties. She had some lively numbers, also, which she put over with a dash.

Inez Haywood and Kitty Glasco wear some stunning gowns. Both were in good voices Saturday night and rendered their numbers well.

Lewis and Dody, in the first part, appear in their well-known characters of the "Hebrew" and "Wop," while, in the last part, they did black face. In both, their comedy was well placed. Their ventriloquist bit went over exceptionally big.

Arthur Conrad has arranged some real novelties in numbers, which looked pretty from the front.

Frank Wakefield's return to burlesque is welcomed. He is a dandy "straight" working well with the comedians.

Jean Fleming was well received, taking several encores. Her voice is somewhat different than is usually heard.

The production will be reviewed when it reaches the Columbia.

HARCOURT AND FOSTER SPEED UP THE SHOW AT THE COLUMBIA

Joe Hurtig's "Bowery Burlesquers," featuring Billy Foster and Frank Harcourt, and showing this week at the Columbia, is open for improvement in several spots both in the first and second parts. A little more speed also could be injected into the piece.

No fault can be found with the comedians, as they take care of the comedy in a clever manner.

Billy Foster, in his familiar "Dutch" character, is just as funny as ever. He offers a dandy monologue on his entrance, which is very amusing.

Frank Harcourt's entrance as a faker selling a powder that is good for anything from a corn to a cold, got the house at once, Monday afternoon.

These two men worked hard throughout the show. Their "doctor" bit was worked up well and caused a big laugh. Their "money" bit, in the second part, went just as big.

Herman Gibson, as a light juvenile, played his role particularly well. His specialty, with Eddie Akin, went over nicely. With the exception of their first one the numbers were properly selected and went big. Gibson's dance scored. Eddie Akin is a good "straight" and worked well with the comedians. He also knows how to wear clothes.

The women principals are not as strong as the men, Grace Anderson far outshining the others. She has an excellent voice, rendering her numbers with feeling, as well as delivering lines distinctly. She works up many a funny situation with Foster. Her costumes are pretty.

Edna Green leads several numbers and has a pretty wardrobe. Pauline Pauli and Libby Hart wear some attractive costumes.

The chorus is made up of a pretty lot of girls who can sing and dance.

If Foster and Harcourt jumped in right after the opening chorus, it might help the show, as it drags somewhat before they make an appearance. Foster is a corking good "Dutch" comedian, while Harcourt is one of the best eccentric comedians in burlesque. They will no doubt have the show going at the "Bowery" standard before the week is out.

BROOKLYN GAYETY RE-DECORATED

The Gayety, Brooklyn, has been made to look like a new house by Manager Louie Gregg. When it opened for Watson's "Orientals" last week it had been painted outside and redecorated inside. One hundred and fifty-100 watt nitrogen globes are used in the foots and 100 in the borders, thus making the stage one of the most brilliantly lighted in Brooklyn.

BURLESQUERS TAKE VACATION

Two members of Ben Kahn's Union Square Stock Company left for a two weeks' vacation Monday. Billy "Grogen" Spencer is resting at Rockaway Beach, while May Leavett is stopping at Brighton Beach.

DIXON SIGNS FANNING

Frank B. Fanning, for the last few seasons with Mollie Williams in her dramatic act, has been signed by Roehm & Richards with Henry Dixon's "Review 1918."

PERRANO ESCAPES DRAFT

William Perrano, of the Empire Theatre, Brooklyn, was examined last week and failed to qualify for the army, whereupon he purchased a new Dodge car.

WATSON SHOW OPENS

"Sliding" Billy Watson and his "Burlesque Wonder Show" opened at the Casino last week. Watson is seen in his old familiar character.

MAE HOLDEN TO MARRY

Mae Holden, one of the best known soubrettes in burlesque and the originator of the title "Electric Spark," has deserted the footlights to become the bride of Joe Haggerty, a young politician and showman of Brooklyn. The wedding will take place the latter part of this month. Miss Holden was with Charles Waldron's "Bostonians" last season, and was under contract with Max Speigel this year.

STUDENTS ACT FOR SOLDIERS

The Washington Square Players School gave a special performance at the Comedy Theatre last Thursday and Friday nights for the benefit of the Soldiers' Smoking Fund. The bill was comprised of "The Turtle Dove," "Neighbors," "Overtones" and "The Age of Reason," all one-act plays.

CURTAIN RENOVATES EMPIRE

"Uncle" Jim Curtain has made a big change in the Empire Theatre during the summer. He has installed a new ventilation system, redecorated the interior of the house, put new silk velour curtains in the boxes and replaced the brass railings throughout the house.

PUNCH AND JUDY TO REOPEN

Charles Hopkins, Mrs. Hopkins and their company will open their fourth season at the Punch and Judy Theatre in October with a new play by Owen Davis, as yet unnamed.

HOWARD NAMES CREDITORS

Joseph E. Howard, the composer and producer, last week named the 160 creditors to whom he owes \$127,238. Eighty of them are chorus girls. The claims range from \$5 to \$12,000. To Flora Stern he owes \$12,000. Mabel McKane claims \$5,000; Emma Carus, \$385; the Shuberts, \$5,000, and Selwyn & Co., \$4,406. Sophie Tucker was named as a creditor for \$1,000, but withdrew the claim.

MIDNIGHT FROLIC INCORPORATES

Ziegfeld's Midnight Frolics has been incorporated for \$6,000 under the laws of the State of New York. Its purpose, as set forth in the letters of incorporation, is to conduct a general theatrical business. It is incorporated for \$6,000. The incorporators are J. Klaw, M. Fishel, and F. W. Pinner.

MARDI GRAS TO HAVE NO THEME

No particular theme is to be selected this year for Coney's annual frolic, the Mardi Gras, which will be held from September 10th to the 15th inclusive. It will be the sixteenth annual consecutive carnival, and the first without a subject.

VIVIAN WESSEL TO MARRY

PRIDE'S CROSSING, Mass., Aug. 7.—The engagement has been announced here of Vivian Wessel, an actress in the "Love O'Mike" Company, to Alexander Lynde Cochrane, of Boston.

ALAMAC THEATRICAL HOTEL

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Comedy, Talking, Singing, Dancing in One
IN VAUDEVILLE

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GREY and BYRON
Presenting "A Girl's Weigh," by Harry L. Newton
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GILMORE & LeMOYNE
IN VAUDEVILLE

MAUDE—**DUNN**—"SLIVY"
Lady Auburn—Queen Bonypart. Direction Mark Levy.

GEORGIA CAMPBELL
IN VAUDEVILLE

Irene **CARBREY** Douglas
Of Original Carbreys Brothers. Direction, Irving M. Cooper

ZIEGLER SISTERS
AND THEIR KENTUCKY FIVE Direction PAUL DURAND

JOSEPHINE MARGARET
HARMON AND WHITE
Girls Who Can Sing

TANEAN BROS.

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PLUNKETT and ROMAINÉ
2 BOSTON BEANS—CHIPS OF THE OLD BLOCK
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THE DANCING VIOLINIST IN VAUDEVILLE

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LEW CARLE & INEZ DOLLY
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IN VAUDEVILLE
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Everything new and original. Character, scenery, costumes, special music.
Contortion unequalled.
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In "ON THE CORNER" Singing, Talking, Dancing

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JACK REDDY
IN STUDIES OF LIFE IN VAUDEVILLE

FRANCIS AND ROSS
IN VAUDEVILLE Direction WM. HENNESSY

Chauncey **JESSON & JESSON** Kathleen
VAUDEVILLE MARK LEVY

PLAYING U. B. O. TIME
Aug. 13 - 14 - 15 - Orpheum ALLENTOWN
Aug. 16 - 17 - 18 - Poll's SCRANTON

MOTION PICTURES

STATE RIGHTERS FORMING AN ASS'N.

PLANS NOW BEING COMPLETED

By the middle of next week, the National Association of State Rights Buyers, the organization of which is being fostered by Sol. L. Lesser, will probably have become a permanent body, for meetings are now being held in New York City toward that end.

The work of organizing has gone along slower than was anticipated, owing to the illness of Lesser, who, upon his recent arrival in New York City, was taken ill with typhoid fever and is now slowly convalescing in Dr. Stern's Sanitarium. It was Lesser who thought of the idea of organizing a national organization of state rights buyers for the purpose of purchasing nation-wide rights to feature productions and later distributing the rights among the members of the organization. It is planned, of course, that only one member from each territory will be admitted to membership.

In the absence of Lesser from the meetings which have been held during the last week at the Hotel Astor and elsewhere, Leon D. Netter has taken the reins and is a leader in forming the policy of the new association.

Practically every portion of the United States has been represented at these preliminary meetings, and among those who have been present were: Robert Rubin, who will be attorney for the new organization; Louis Mayer, of Boston; William Oldman, of Texas; Leon D. Netter, of Ohio; John Allen, of Canada; and M. R. Rosenberg, of Seattle.

As soon as the organization is permanently formed, it is announced that it will be in the market for state rights pictures for which exclusive American and Canadian rights can be purchased.

NEW RELEASE COMPANY FORMED

The Jewel Productions, Inc., is the latest concern to undertake motion picture distribution. It is under the general supervision of Leon J. Bamburgh, formerly salesmanager for the V-L-S-E. The concern intends to purchase outright the best feature productions obtainable for marketing throughout the United States and Canada. As a limitation on the availability of films, it will consider only such as have been tried and found successful during a run of at least a week in some metropolitan center, the inference being that if a picture appeals to a mixed metropolitan audience it will take anywhere. The first production to be handled through the Jewel exchanges is George Bronson Howard's "Come Through," taken over from the Universal Film Company, which will be released in September. A New York office has been established with Harry Berman as manager. Branch exchanges are to be opened in Boston, Cleveland, Detroit, Chicago, Minneapolis, Kansas City, Denver, Portland, San Francisco, Atlanta, Dallas, Pittsburgh, Philadelphia and Toronto.

WALTER SANFORD GOES WEST

Walter Sanford, head of the Fox Film Corp. publicity department, left on Sunday for a two week trip to the cities in the West and middle West where he will inaugurate a publicity campaign for the new Fox productions. Hamilton Thompson is in charge of the department during the absence of Sanford. Ewan Justice left on Monday to boost the new Kellermann film now being made at Bar Harbor, Me.

UNIVERSAL LOSES SUIT

An injunction restraining the Universal Film Manufacturing Co. from exhibiting the pictures of Mrs. Grace Humiston in the Universal Animated Weekly, was granted the woman lawyer pending trial of an action instituted by her in the Equity Court by Justice Samuel Ordway, last week.

In his decision Justice Ordway ruled that a motion picture concern which publishes news in film form, is not entitled to the same privileges accorded daily newspapers, as the film production is made by concerns to derive a commercial profit only. Accordingly, the Court held that it was an invasion of the plaintiff's privacy under the law. He said there was no legal distinction between the use of a person's name and picture in moving picture films constituting a photoplay, and the use of a person's name and picture in a regular weekly service of moving picture films, which are actual photographs of current events of public interest, where the use of the name and picture is not a mere incident to the event portrayed, but is an exploitation of the person as the important and essential part of the event depicted. Such service, he holds, cannot be deemed to be a newspaper or be entitled to the privileges and exemptions allowed newspapers under the Civil Rights law.

GRACE DARMOND TO STAR

Sanger and Jordan have engaged Grace Darmond as the star of their forthcoming production "When Duty Calls," which they are producing at the Norma Talmadge studios at present. Capt. Harry Lambert is directing the picture.

Miss Darmond returned to New York within the last week from Florida, where she has just completed a color process feature for the Technicolor Motion Picture Corporation, which Doctor Willat is shortly to show to the trade. In the latter production, entitled "The Little Skipper," she is also starred.

Miss Darmond ran second in a popularity contest in the Republic of Cuba at a time when "The Shielding Shadow" was about half way run. Miss Pearl White won the contest after six serial productions, in which she had appeared, had been shown on the island. "When Duty Calls" will be released some time in September.

TO FILM CHINESE COMEDIES

Six one-reel comedies, translated from the Chinese by Robert B. Carson, will be the initial offering of the Screen Craft Photoplay Co., launched last week by George W. Shepard, the head of a big lumbering concern. Mr. Carson will also direct the making of the pictures.

The star will be Charlie Fang, who appeared in the serial, "The Great Secret." Fang is a native of Canton, China, and was educated here and in his own country. The first picture will be made shortly, but no set method of distribution has been announced as yet. William Wagner, of the Frank Powell forces, will be in charge of photographing the first releases.

After the six films are completed, a series of twelve five-reelers will be made. The offices of the new company are located at 303 Fifth Ave., New York.

COMPANY CHANGES NAME

Justice Bartow S. Weeks in the Supreme Court last week granted permission to the Tanguay-Weber Film Corp. to change its name to the Eva Tanguay Film Corp. Arnstein and Levy, attorneys for the concern, made the application for the change.

MULLEN JOINS OVERLAND

Edward P. Mullen, formerly head of the Universal Film Manufacturing Co. publicity department, has been appointed publicity and advertising manager of the Overland Film Corp.

C. FROHMAN INC. STOPS CLARA YOUNG FILM

CLAIMS PRIOR RIGHTS TO SUBJECT

Chas. Frohman, Inc., last week caused the suspension of the screening of "The Marionettes," which was to have been the first of the Clara Kimball Young films on her new program, when it notified Harry Garson, her manager, that it controlled the stage and screen rights of the work. Not to handicap Miss Young, Garson immediately had her begin work on a screen version of Herman Sundermann's "Magda."

Garson, it seems, purchased the screen rights to "The Marionettes" from Edgar Selden, who represents the French Authors' Society. He immediately commenced arrangements to produce the picture by selecting the cast and purchasing costumes. He had completed a few scenes when the Frohman people notified him that they held the screen rights to the production, having bought them from Sanger and Jordan. Garson then ordered work on the production suspended until he could have the matter straightened out with the Frohman interests through the French Society and Sanger and Jordan.

Every possible effort will be made by Garson to get the Frohman people to sanction the appearance of Miss Young in the picture without having to resort to the Courts. He feels that the role in the play is especially adaptable to Miss Young's talents, and that, when it is properly explained to the Frohman people, they will waive their rights to the screen production. In the meantime, the work on "Magda" has been commenced.

H. G. SEGAL VISITS N. Y.

Boston, Mass., Aug. 9.—H. G. Segal, general manager of the Globe Feature Film Corp., of Boston, will be in New York, Monday, Aug. 13, for the entire week. He will stop at the Hotel Astor. Mr. Segal will look over the field for productions available for the New England States.

NEW KELLERMANN FILM NAMED

"Queen of the Sea" has been selected as the title of the forthcoming Annette Kellermann film, the marine views for which are now being taken at Bar Harbor, Me., where Miss Kellermann and a company of players are combining business with pleasure.

"MANX-MAN" OPENS AT CRITERION

"The Manx-Man," the photoplay taken from Hall Caine's well-known stage work, received its first public showing in New York last Monday night at the Criterion Theatre.

"ILIADOR" FILM SEPT. 6

The Herbert Brenon production, "The Fall of the Romanoffs," featuring Iliodor, the Russian monk, will get a first private showing on Thursday night, Sept. 6, in the main ballroom of the Ritz Carlton Hotel.

Boris Bakhmetieff, the Russian Ambassador at Washington, will be the special guest of honor. His entire staff will escort him. Invitations are to be sent to press representatives throughout the country. Besides the ambassador and his staff, the newspaper men and a number of especially invited members of the motion picture industry, no one will be permitted to see the picture at this first showing.

A Russian symphony orchestra of about thirty men will furnish the accompanying music, which will be entirely Russian. Great secrecy has attended the preparations for the production of the picture.

MAKES BIG FILM SURVEY

A world survey of the motion picture situation, from the point of view of exhibitor and producer, has just been completed by H. O. Davis, vice-president and general manager of the Triangle Film Corporation. The result of the survey, according to Mr. Davis, has been the assembling of a mass of vital facts that will remove the element of chance from the company's relations with the exhibitors and that will reduce production to a mathematical certainty.

Mr. Davis cites Japan by way of illustration, showing that it has been found that the Japanese are not partial to vampire plays, nor to slapstick comedies. Bright, witty plays appeal to them and also educational features. The facts in this survey will be made public shortly.

VETERANS FORM FILM CONCERN

Max Cohen, the oldest state rights salesman in the film industry, announces the formation of his own company, to be known as the Motioncraft Film Company. The purpose of this concern will be the supplying to independent exchangers of films of worth-while calibre at figures that will always be within his reach. The company does not intend to put out a program but will always have a variety of dramas and comedies on hand. Cohen is associated with George M. Merrick, who will edit all subjects released through this company. Merrick enjoys the distinction of being the oldest film editor in the business.

PARAMOUNT SERVICE GROWS

The Exhibitors Service Department for Paramount and Artercraft, to help exhibitors in advertising, exploiting and exhibiting its pictures, has been greatly expanded. The Press Book has been enlarged to include newspaper cuts of stars, biographical matter, suggestions for circular letters and cards, stories of the plays, advertising copy, press notices, etc. "Paramount Progress" has also been greatly improved.



WILLIAM A. BRADY,
Director-General.

WORLD-PICTURES

present

MADGE EVANS

in

"The Little Duchess"

Story by JULIA BURNHAM

Directed by HARLEY KNOLES

CONDENSED NEWS OF THE MOTION PICTURE WORLD

E. B. Hatrick has been chosen as secretary of the International Film Service.

Lina Cavalieri, newest Paramount star, is preparing for her first venture in Paramount Pictures.

Harris P. Wolfberg, the Pittsburgh state rights magnate, has extended his field of operation by taking in Missouri and Kansas.

Harry Ennis and Pat Kearney, editors of the Art Dramas house organ, *Timely Topics*, have received an avalanche of letters from all the exchanges complimenting them on the breeziness of the sheet.

George M. Cohan, in "Seven Keys to Baldpate," released Aug. 26th., is Artcraft's second August offering, following Douglas Fairbanks in "Down to Earth," released August 12th.

Douglas Fairbanks is back in Los Angeles bringing with him as a new member of the Fairbanks company J. H. Strickland, champion bareback and bucking horse rider of the world.

Charles C. Pettijohn came to town for a few days last week to establish offices of the new American Exhibitors' Association. During the week he made a hurried trip to Indiana, from which he returned last Friday.

Victor Moore, supported by a company of thirty, is seen at the Strand Theatre this week in a new comedy entitled "Summer Boarding," which is a continuation of his family series, written by Thomas J. Gray.

Clyde De Vinna will continue as cameraman to Bessie Barriscale, despite directorial changes, and is now at work with

her on her second Paralta production, a screen version of Harold McGrath's "Madam Who."

One of the largest gatherings that ever packed a Los Angeles theatre greeted Bessie Love, Triangle star, when she appeared in person last week at Clune's Auditorium on the opening night of "The Sawdust Ring," her latest play.

Hughey Mack, who has been known as Vitagraph's fat comedian, stopped in Chicago long enough last week to give out the news that he has joined the L-KO Komedies, which are released through Universal.

Ethel Clayton, star of World-Pictures Brady-Made, has bought a new \$8,000 automobile to replace the one that was reduced to scrambled steel in a collision at dusk on a New Jersey boulevard three months ago.

Sam Robinson, who plays an important role in "The Little Samaritan," the Erbo-graph-Art Drama, in which Marian Swayne makes her next appearance, is said to be the oldest man in America. His age, as nearly as he can remember, is one hundred and ten years.

Jean Sothorn's next vehicle, "Peg O' the Sea," which was written by Winifred Dunn, is rapidly nearing completion at Atlantic Highlands, N. J., where the sea scenes are being taken. The picture, when completed, will be released on the Art Dramas program.

R. C. Cropper, president of the Standard Film Corporation, which distributes the Art Dramas program for many western and northwestern States, arrived in New York last week in order to discuss exchange problems with Art Dramas officials. His stay will be for about two weeks.

A new play, starring Catherine Calvert, has been started at the U. S. Amusement Corporation studios for release on the Art Dramas program. The title of this is not yet decided. Work on it was begun as soon as "Behind the Mask," from Charles Dazey's story, was completed.

Rose Carter, who, as a member of the Keystone bathing squad, attracted considerable attention from those who have an artistic appreciation for line and form, was promoted to stardom this week and at once started work on a comedy under the direction of Reggie Morris.

Susie Light Moon, one of the few remaining Indians encamped at Hartville, the Santa Monica plant of the Triangle Film Corporation, proves herself a capable actress in "Master of His Home," the latest starring vehicle of William Desmond.

Vivian Martin eluded the clutches of Director Robert Thornby upon the completion of her latest production and slipped away to Catalina Island for a brief vacation. She will return to the Morosco studio when she has sufficiently rested.

Billie Burke will make her initial appearance at the Strand Theatre in her first Paramount picture, "The Mysterious Miss Terry," the week of August 19th. Prominent in the cast are: Thomas Meighan, Walter Hiers, Gerald O. Smith, George A. Wright and Bessie Learn.

Work on the spectacular and romantic photodrama, "Barbary Sheep," in which Elsie Ferguson is to make her debut as a motion picture star, is progressing rapidly at the studio in Fort Lee, where the Artcraft company, supporting Miss Ferguson, has been busy since its return from the south.

Mary Pickford and her director, Marshall Neilan, are now busily engaged in selecting children who are to support "Our Mary" in her next production. The groups of waiting applicants around the Pickford bungalow, near the Artcraft studio, are suggestive of the main entrance to a girls' seminary at lunch hour.

Triangle's \$35,000 Dutch village, which was recently erected on the ranch grounds of the California studio, will make its appearance in "Wooden Shoes," a Triangle feature starring Bessie Barriscale, to be released the week of August 19th, on the same program with "They're Off," a racing play.

Charles Ray's first picture for the Paramount Program is called "The Son of His Father," and was picturized from Ridgewell Cullum's story of the same name. Victor Schertzinger, who has directed all of Ray's recent successes, will be associated with him in the filming of the picture, under the supervision of Mr. Ince.

I. Van Ronkel, manager of the Chicago Bluebird office, was given a surprise by the Bluebird employees when he walked into his office and found it gaily decorated and all his employees seated around a large table filled with goodies. The occasion of the surprise was Mr. Van Ronkel's fortieth birthday.

Geraldine Farrar, star of the forthcoming Artcraft production, "The Woman God Forgot," has departed into the mountains of California for the filming of the exterior scenes of the Aztec drama from the pen of Jeanie Macpherson, which is being screened under the direction of Cecil B. De Mille.

FOX POLICY 1917-18

STANDARD PICTURES

| Subject. | Release Date. |
|--------------------------|----------------|
| The Spy - - - - | August 19th |
| The Honor System - - - | August 26th |
| Jack and the Beanstalk - | September 2nd |
| The Conqueror - - - | September 16th |

You cannot book these pictures until you have seen them

COMING

THEDA BARA SUPERPICTURES
WILLIAM FARNUM SERIES
FOX KIDDIES PICTURES

FOX SPECIAL FEATURES

RELEASED UNDER CONTRACT
ONE PICTURE EACH WEEK
5 TO 6 REELS IN LENGTH
BIG STAGE PLAYS—POPULAR NOVELS

STARS—

DUSTIN FARNUM, VIRGINIA PEARSON,
GEORGE WALSH, MIRIAM COOPER,
GLADYS BROCKWELL, JUNE CAPRICE,
VALESKA SURATT

NOTE—Interest at the rate of 4% Per Annum will be paid quarterly on Money deposited under the terms of Fox Contracts. Interest to start on date first picture is played under contract.

FOX FILM CORPORATION

Jean Sothorn has been undergoing untold tortures for the last three days. While working on "Peg O' the Sea," a coming Van Dyke-Art Drama, which is being taken at Atlantic Highlands, she spent an entire day swimming and canoeing, regardless of the sun's heat. As a result, her shoulders and arms are a mass of blisters.

Two more carloads of furniture have been added to the stock of properties now being used at the studios maintained jointly by the Bessie Barriscale and the J. Warren Kerrigan Feature Corporations. The shipment just received is but the forerunner of several other large consignments, bought from several big middle-western furniture concerns.

Olive Thomas writes her Broadway friends that she is roughing it in the California mountains, where scenes of the new Triangle play, "Broadway, Arizona," are being filmed. The fair "Follies" beauty states that she is wearing a buckskin creation with two big guns as decorations at the hip and feels as wild and wooly as any bold, bad gunfighter.

Irene Leonard, who plays one of the leading parts in a forthcoming Triangle play with Jack Devereaux, is an English actress, formerly engaged with Sir Herbert Tree's company of English players. In the screen play, her first work for Triangle, she is said to give a remarkable characterization of an adventuress, the accomplice in a sinister plot.

Fritz Schade, Keystone comedian now at work at the Triangle Fine Arts plant, announces that he and Mrs. Schade were "at home" last Saturday to a bouncing baby daughter, who gave immediate evidence of becoming a comedienne by performing stunts that handed father many laughs. To insure her career, she was named Mabel, after Mabel Normand, the most popular graduate of the Keystone training school.

Construction of "an entire town" was begun this week, under the direction of Art Director R. Holmes Paul, at the Hollywood studios, where the productions of the J. Warren Kerrigan Feature Corporation are being filmed. The "town" is to be used as the setting for many of the scenes in the new play by Frederic Chapin, "Turn

of a Card," in which Kerrigan soon will make an appearance, at the head of his own company, under the auspices of Paralta Plays, Inc.

"God's Man," the multiple reel motion picture attraction, which stars H. B. Warner and which is the latest from the studios of the Frohman Amusement Corporation, enjoys the distinction of having been retained at the Studebaker Theatre in Chicago for another week owing to the popular demand. Originally booked for but one week by Samuel Van Ronkel, who controls the exclusive rights for the subject in the states of Illinois, Wisconsin and Indiana, the box office reports justified the management extending the engagement indefinitely. The feature is enjoying wonderful popularity throughout the Middle West.

Chart No. 14

August 15, 1917

A REVIEW OF REVIEWS

FROM TRADE CRITICISMS

Compiled by THE NEW YORK CLIPPER

Cut out this chart and paste in scrap book for reference.

| | Name of Film | CLIPPER | WORLD | NEWS | TELEGRAPH | TRADE REVIEW |
|---|---|--|---|--|--|---|
| 1 | "GOLDEN RULE KATE" Western drama. Triangle. 5 Reels. Featuring Louise Glaum. Director: Reginald Barker. | "An interesting picture well directed and well acted." | "A welcome addition to the list of pictures that are intended merely to entertain." (Issue Aug. 25.) | (Review not published to date.) (Issue Aug. 25.) | "In its details and atmosphere it will be found highly entertaining." (Issue Aug. 12.) | "A clean-cut moral appeal and somewhat novel story make a very acceptable attraction." (Issue Aug. 18.) |
| 2 | "MARY JANE'S PA" Comedy-drama. Vitagraph. 5 Reels. Featuring Marc McDermott and Mildred Manning. Director: Wm. P. S. Earle. | "Equally as interesting as the play. The director is deserving of special praise." | "Remarkably effective. Is notable for its careful detail." (Issue Aug. 25.) | "Were it not for the fact that the direction is noticeably faulty, could be classed with the excellent. Full of human interest." (Issue Aug. 25.) | "Has a great deal of appeal and more than the average amount of heart interest." (Issue Aug. 12.) | "Somewhat handicapped by direction that is only average. The acting will make up this fault." (Issue Aug. 18.) |
| 3 | "THE VARMINT" Comedy. Lasky. 5 Reels. Featuring Jack Pickford and Louise Huff. Director: Wm. D. Taylor. | "A thoroughly interesting picture." | "Will appeal to the average patron. Has been skillfully produced." (Issue Aug. 25.) | "It's a sure thing—book it. Its appeal strikes home." (Issue Aug. 25.) | "There are many amusing situations. It is essentially a man's bill." (Issue Aug. 12.) | "Brimming over with human interest. Clean, wholesome and entertaining." (Issue Aug. 18.) |
| 4 | "THE MIDNIGHT MAN" Melodrama. Butterfly. 5 Reels. Featuring Jack Mulhall. Director: Elmer Clifton. | "The main idea is good. Enough heart interest and romance to relieve the tension." | "At no time rises to any very dramatic heights although it carries the interest fairly well." (Issue Aug. 25.) | "The suspense element is kept at about par. The average hits this production squarely." (Issue Aug. 25.) | "A novel and entertaining story." (Issue Aug. 12.) | "A good attraction for the smaller grade of theatres." (Issue Aug. 18.) |
| 5 | "IRIS" Drama. Pathé. 5 Reels. Featuring Alma Taylor. | "Is lacking in action for over half its length. The acting is excellent and the scenic features are good." | "Is decidedly artistic and satisfying." (Issue Aug. 25.) | "Lacks a certain punch. Leaves the impression that it was produced years ago." (Issue Aug. 25.) | "Reasonably interesting. Stays pretty close to artificial stage conventions." (Issue Aug. 12.) | "An average program feature." (Issue Aug. 18.) |
| 6 | "THE SHOW-DOWN" Drama. Bluebird. Featuring Myrtle Gonzalez and George Hernandez. Director: L. F. Reynolds. | "Well conceived and carried out. An interesting screen play." | "Of an absorbing nature. The scenes on the island have great pictorial beauty." (Issue Aug. 25.) | (Review not published to date.) (Issue Aug. 25.) | "The action is at times slow. The comedy element is at times uneven." (Issue Aug. 12.) | (Review not published to date.) (Issue Aug. 18.) |
| 7 | "DOWN TO EARTH" Comedy. Artcraft. 5 Reels. Featuring Douglas Fairbanks. Director: John Emerson. | "An irresistible joy producer. Typical and true to the Fairbanks standard of humor." | "Delights and entertains. Straight and harmonious structural charm." (Issue Aug. 25.) | "One of the cleverest bits of screen comedy ever done." (Issue Aug. 25.) | "There is not much plot—but there is a great deal of originality and solid enjoyment." (Issue Aug. 12.) | "A bang-up highly amusing and original story. Will rank high among the Fairbanks successes." (Issue Aug. 18.) |
| 8 | "THE LITTLE DUCHESS" Drama. Peerless. 5 Reels. Featuring Madge Evans. Director: Harley Knowles. | "A strong heart-interest story elaborately staged." | "Madge Evans has the first requisite for a successful screen career." (Issue Aug. 25.) | "Can be shown with satisfaction to most any class of patrons. Clean, wholesome entertainment." (Issue Aug. 25.) | "Can be recommended. A clean, well-constructed little story." (Issue Aug. 12.) | (Review not published to date.) (Issue Aug. 18.) |

"THE SHOW DOWN"

Bluebird. Five Reels.

Released Aug. 13 by Universal.

Cast.

Lydia Benson.....Myrtle Gonzalez
John Benson.....George Hernandez
Oliver North.....Arthur Hoyt
Robert Curtis.....George Chesebro
Langdon Crane.....Edward Cecil
Porkes.....Jean Hersholt
Story—Dramatic. Written and directed by Lynn F. Reynolds. Featuring Myrtle Gonzalez and George Hernandez.
Action—Has interest.
Continuity—Consistent.
Suspense—Well sustained.
Detail—Good.
Atmosphere—Convincing.
Photography—Excellent.

Remarks.

"The Show-Down" is a well conceived and carried out idea showing how the real nature of a man comes to the surface when put to an acid test. It tells the story of the adventures of a hard headed business man, a blase society man, a kindly philanthropist and an author of primitive-man stories.

For different reasons all are journeying to the Orient, when their steamer is torpedoed by a U-Boat and they are cast on an island. The business man becomes leader of the little band and rules with kindly firmness. The author and philanthropist prove to be selfish and cowardly and the society man proves to be a man. In a word, at the "show-down," the veneer soon disappears and the real character of each stands revealed. The daughter of the business man, who is with the party, is not slow in discovering the real man.

The acting throughout is excellent, Myrtle Gonzalez, George Hernandez and George Chesebro doing particularly well. Director Reynolds has outdone himself in his share of the work, making an interesting screen play.

Box Office Value.

Full run.

"GOLDEN RULE KATE"

Triangle. Five Reels.

Released Aug. 12 by Triangle Film Dist. Corp.

Cast.

Golden Rule Kate.....Louise Glaum
Rev. Gavin McGregor.....William Conklin
"Slick" Blaney.....Jack Richardson
Olive Sumner.....Mildred Harris
"The Heller".....Jack Gilbert
"Nose-Paint Jonas".....J. P. Lockney
Mrs. McGregor.....Gertrude Claire
Jim Preston.....H. Milton Ross
"Vegas Kate".....Josephine Headley
Story—Western drama. Written by Monte M. Katterjohn. Directed by Reginald Barker. Featuring Louise Glaum.

Action—Interesting.
Continuity—Consistent.
Suspense—Sustained.
Detail—Good.
Atmosphere—Convincing.
Photography—O. K.

Remarks.

In this picture, Louise Glaum is shifted from the vampire class and is seen as a frontier girl.

"Golden Rule Kate" is the story of a girl who is proprietor of a dance hall and saloon in the far West called "The Red Light." She is a power in the little town, is feared by all because of her quickness with a gun and idolizes her sister Olive. A minister comes and, with his revival meeting, disrupts the town.

Olive is betrayed by one of the hangers-on at "The Red Light" who is killed by an admirer of the girls. Kate then closes her establishment and the final scene shows that the minister has won her love and, when he asks her to be his wife, she answers, "Some day, when I have won out."

It is an interesting picture, well directed and well acted. Louise Glaum does convincing work. It is a relief to see this talented screen actress in a character far removed from the "vamp" class.

Box Office Value.

Full run.

FEATURE FILM REPORTS**"THE MIDNIGHT MAN"**

Butterfly. Five Reels.

Released Aug. 5 by Universal.

Cast.

Bob Moore.....Jack Mulhall
Irene Harden.....Ann Kroman
The "Eel".....Al. McQuarrie
Molly.....Uard Lamont
Action—Has interest.
Continuity—Consistent.
Suspense—Well sustained.
Detail—Fair.
Atmosphere—Convincing.
Photography—Good.

Remarks.

"The Midnight Man" tells the story of a young inventor who thinks he has perfected a burglar-proof lock, only to find it is readily opened by a knight of the jimmy. The inventor then induces the burglar to "go straight" and, between them, they succeed in perfecting a real burglar-proof combination.

Box Office Value.

One day.

"THE VARMINT"

Lasky. Five Reels.

Released Aug. 5 by Paramount.

Cast.

The "Varmint".....Jack Pickford
The Roman.....Theodore Roberts
Laura, His Daughter.....Louise Huff
Tough McCarty.....Henry Malvern
The White Mt. Canary.....Ben Suslow

Remarks.

With Owen Johnson's novel to work on, Gardner Hunting has turned out a thoroughly interesting picture. He introduces the "Varmint" on his entrance to college and carries him through to the time his sweetheart is about to enter Vassar.

It is the very fact that in the scenes of "The Varmint" college student pranks are carried to the extremes of absurdity that gives the picture a realism and interest that is well nigh irresistible.

Jack Pickford does good work. This young man is making giant strides and is fast becoming one of our most popular screen favorites.

"MARY JANE'S PA"

Vitagraph. Five Reels.

Released Aug. 13 by V-L-S-E

Cast.

Hiram Perkins.....Maro McDermott
Mary Jane.....Mildred Manning
Portia Perkins.....Eulalie Jensen
Rome Preston.....Emmet King
Action—Interesting.
Continuity—Consistent.
Suspense—Well sustained.
Detail—O. K.
Atmosphere—Convincing.
Photography—Good.

Remarks.

As a play, "Mary Jane's Pa" was entertaining. As a picture it is equally so, for, while it may be admitted that some of the quaintness, so marked in the spoken drama, is lacking on the screen, still, the lack is made up, to a great extent, by the visualization of scenes merely described in its original form.

The acting is of a high standard, Marc MacDermott, in the role created by Henry E. Dixey, does work that, if he had never done anything before, would place him among our very best screen actors. Mildred Manning was delightful as Mary Jane.
Box Office Value.

Full run.



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